

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 4258.

SATURDAY, JUNE 5, 1909.

PRICE
THREEPENCE.
REGISTERED AS A NEWSPAPER.

SIR JOHN SOANE'S MUSEUM.
15, Lincoln's Inn Fields, W.C.
INTERESTING HOUSE AND ART COLLECTION.
OPEN FREE, between 10.30 and 5, on TUESDAYS, WEDNESDAYS
THURSDAYS, and FRIDAYS to the end of AUGUST.

Lectures.

THE BRITISH ACADEMY.

THE SCHWICH LECTURES ON BIBLICAL ARCHEOLOGY.
The Rev. R. H. KENNETT, B.D., Regius Professor of Hebrew in the University of Cambridge, Fellow of Queens' College, Canon of Ely, will deliver THREE PUBLIC LECTURES on FRIDAYS, May 28, June 4, and 11, at 5 o'clock, in THE THEATRE, BURLINGTON HOUSE, BURLINGTON GARDENS, W. (Vico Street), on "The Composition of the Book of Isaiah in the Light of Archaeology and History."
The Lectures are open to the Public free, and without invitation.

Exhibitions.

CLAUSEN. FRANCIS JAMES.
Sixty Paintings and Drawings by G. Clausen, R.A. R.W.S., and Water-Colours of Flowers by Francis James, A.R.W.S.
THE LEICESTER GALLERIES, Leicester Square.

THE NEW ENGLISH ART CLUB.
1st EXHIBITION OF MODERN PICTURES at the GALLERIES of the R.E.A., Suffolk Street, Pall Mall, S.W.
OPEN DAILY from 10 A.M. to 6 P.M. Admission 1s.

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M. MARIS. H. HARPIGNIES.
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The "Royal Victoria Pension Fund," commemorating the great advantages the News Trade enjoyed under the rule of Her late Majesty Queen Victoria, provides 25s. a year each for Six Widows of News-vendors.
The "Francis Fund" provides Pensions for One Man, 25s., and One Woman, 20s., and was specially subscribed in memory of the late John Francis, who died on April 6, 1892, and was for more than fifty years Publisher of the *Athenæum*. He took an active and leading part throughout the whole period of the agitation for the repeal of the various then existing "taxes on Knowledge," and was for very many years a staunch supporter of this Institution.
The "Horace Marshall Pension Fund" is the gift of the late Mr. Horace Brooks Marshall. The employees of that firm have primary right of election to this Pension.
The "Herbert Lloyd Pension Fund" provides 25s. per annum for one man, in perpetual and grateful memory of Mr. Herbert Lloyd, who died May 12, 1896.
The principal features of the Rules governing election to all Pensions are, that each Candidate shall have been (1) a Member of the Institution for not less than ten years preceding application; (2) not less than fifty-five years of age; (3) engaged in the sale of Newspapers for at least ten years.
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W. WILKIE JONES, Secretary.

Educational.

ROYAL ACADEMY OF ARTS.

The NEXT DATE for sending in WORKS for the EXAMINATION for Admission to the Academy Schools of Painting, Sculpture, and Architecture, is THURSDAY, July 1.
All particulars can be obtained on application to the Secretary, Royal Academy, Piccadilly, W.

By Order,
FRED. A. EATON, Secretary.

ST. PAUL'S SCHOOL.—AN EXAMINATION
for FILLING about TWENTY VACANCIES on the FOUNDATION will be held on TUESDAY, June 22, and Following Days.—For particulars of the Examination application should be made to the Bursar, Mr. S. BEWSEY, St. Paul's School, Hammer-smith Road, W.

WESTMINSTER SCHOOL.—AN EXAMINATION
will be held on JUNE 22, 24, and 25 to FILL UP NOT LESS THAN SEVEN RESIDENTIAL and TWO NON-RESIDENTIAL SCHOLARSHIPS and also some EXHIBITIONS. For particulars apply by letter to THE BURSAR, Little Dean's Yard, S.W.

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UNIVERSITY COLLEGE, BRISTOL.—A
HALL OF RESIDENCE for WOMEN STUDENTS, situated in CLIFTON, will be opened in SEPTEMBER NEXT.—For all particulars apply Miss M. C. STAVELEY, M.A., University College, Bristol.

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Situations Vacant.

KING'S COLLEGE.

(University of London.)
The COUNCIL invite applications for the following posts:—
1. PROFESSOR OF PHYSICS.
2. LECTURER IN CLASSICS.
Applications should be sent in by JUNE 14.—For conditions apply to the Secretary, WALTER SMITH, Secretary.

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(University of London),
YORK PLACE, LONDON, W.
The COUNCIL are about to appoint a LECTURER in FRENCH who will be Head of the Department. The appointment is open to Men and Women equally, and will take effect at the beginning of the Michaelmas Term.
Applications, with thirty copies of Testimonials, should be sent not later than JUNE 19, to the Secretary, from whom further particulars may be obtained. ETHEL T. MCKNIGHT, Secretary.

BEDFORD COLLEGE FOR WOMEN

(University of London),
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Applications, with thirty copies of Testimonials, should be sent not later than JUNE 19 to the Secretary, from whom further particulars may be obtained. ETHEL T. MCKNIGHT, Secretary.

ROYAL HOLLOWAY COLLEGE,

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The GOVERNORS will shortly appoint a LADY as STAFF LECTURER in FRENCH, who will be expected to come into residence in OCTOBER.—Applications, with four copies of Testimonials, should be sent by JUNE 10 to THE PRINCIPAL, from whom all particulars may be obtained.

ST. BARTHOLOMEW'S HOSPITAL AND
COLLEGE.—Applications are invited for the Post of DEMONSTRATOR OF BIOLOGY. Particulars of duties and emoluments may be obtained from the undersigned, to whom ten copies of Application and of not more than three recent Testimonials should be sent before JUNE 17 NEXT.
May 27, 1909. T. W. SEORE, Dean.

Yearly Subscription, free by post, Inland, 15s. 3d.; Foreign, 18s. Entered at the New York Post Office as Second Class matter.

THE ATHENÆUM is published on FRIDAY AFTERNOON at 2 o'clock.

GOLDSMITHS COLLEGE

UNIVERSITY OF LONDON.
TRAINING DEPARTMENT.
LECTURER IN ENGLISH.
A LECTURER (Man) in ENGLISH LANGUAGE and LITERATURE will be needed in the above Department in SEPTEMBER, 1909. Initial Salary between 180 and 200, according to attainments and experience.
Applications should be received by JUNE 9.—Full particulars can be obtained from THE WARDEN, Goldsmiths College, New Cross, S.E.

THE UNIVERSITY OF SHEFFIELD.

DEPARTMENT OF EDUCATION.
The COUNCIL are about to appoint a LECTURER in EDUCATION and MASTER OF METHOD in connection with the UNIVERSITY TRAINING COLLEGE. Salary 200. per annum. Applications must reach the undersigned by JUNE 19.
May 29, 1909. W. M. GIBBONS, Registrar.

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SOUTHAMPTON.
Principal—S. W. RICHARDSON, D.Sc. M.A.
The COUNCIL of the COLLEGE invite applications for the appointment of LECTURER in ENGLISH, vacant by the appointment of Mr. T. S. Sterling, B.A., to a post under the India Education Board. Commencing Salary 170l. per annum.
Applications, giving particulars of age, training, qualifications, and experience, with copies of three recent Testimonials, must be sent to the Principal on or before June 19, 1909.
Further Particulars may be obtained upon application to THE REGISTRAR.

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AND LITERATURE WANTED for a NATIVE COLLEGE in INDIA. Honoursman, under 35, and unmarried. Salary Rs. 250, rising to Rs. 400, a Month, non-resident. Free passage. Testimonials and statement of Degree, age, &c., must accompany inquiries.—Address Prof. LEWIS, Cambridge.

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Applications should be accompanied by copies of three recent Testimonials (original Testimonials must not be sent).
Canvassing will be held to disqualify a Candidate.
FRAS. C. FORTH, Principal.

KENT EDUCATION COMMITTEE.

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DARTFORD COUNTY SCHOOL FOR GIRLS.
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By Order of the Committee,
FRAS. W. CHOOK, Secretary.
Carton House, Westminster, June 2, 1909.

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THE EDUCATION COMMITTEE require a LADY TEACHER who holds a University Degree, who has had teaching experience in a secondary or High School, and who is qualified to teach as main Subjects: French, Mathematics. Subsidiary Latin, History.
Salary 150l. per annum.
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Education Office, West Hartlepool, May 29, 1909.

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Personal canvassing will be a disqualification.
LIONEL THOMPSON, Secretary.
Education Office, Horsham, Sussex.
May 21, 1909.

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EDUCATION COMMITTEE.

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For further particulars and Forms of Application apply to JAMES G. LEITCH, Director of Education, 14, St. Thomas Street, Liverpool, with whom applications must be lodged not later than SATURDAY, June 19, 1909.

EDWARD R. PICKMERE,
Clerk to the Local Education Authority.
May 28, 1909.

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May be viewed. Catalogues may be had.

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THE first International Congress on the History of Religions (to leave out of account the preceding Congresses at Chicago and Stockholm) met at Paris in September, 1900, on the occasion of the Paris Exhibition. Under the authority of the Direction of the Exhibition, a committee was chosen by the professors of the section of religious sciences of the École des Hautes Études, and a scheme was prepared which involved as a mere matter of organization an arbitrary classification of religions into eight groups: (1) Primitive; (2) Chinese, Japanese, &c.; (3) Egyptian; (4) Semitic (including Islamic); (5) Indian; (6) Greek and Roman; (7) Teutonic, Celtic, and Slavonic; (8) Christian.

This classification was adhered to in the succeeding Congress at Basle in 1904, and in the Oxford Conference of 1908, except that in the latter a ninth section ('Method and Scope of the History of Religions') was added dealing with the whole from the point of view of comparative science.

For the time being this classification may pass unchallenged; but when we turn to the three sets of publications of these Conferences we are not to expect an exhaustive treatment of all, or even any, of the sub-heads. The very nature of a Congress militates against such an idea. Half its value as an institution lies in the personal stimulus which comes from the intercourse of the leading exponents of the science, and this element never finds expression in the learned papers read at the Congress.

In addition to this, the limitations of time and space which are always imposed upon the readers of papers prevent anything like extended treatment. As a rule, those at Oxford had not to exceed 2,000 words in length, and many of them were communicated, and are here printed in a form so abbreviated as to be almost useless. This is probably inevitable, but the result on the mind of the reader is a sensation that he is witnessing a gorgeous phantasmagoria, an epitome of human life of all time and every clime, mirrored forth to him only in shreds and patches. The reason for this is that for the subject as a whole (though not certain sections of it) we are still in the stage of accumulation. With the exception of the various presidential addresses, which contain general résumés of progress in the separate sections, the papers read before the Congress are uniformly contributions to this phase of the work, with here and there timid attempts at classification and definition.

It would be impossible, in a single notice, to attempt a review of the mass of specialist and scientific material offered for perusal. But fortunately, as far as English readers are concerned, the main interest will probably concentrate round those two departments in which English scholarship has consistently distinguished itself, New Testament criticism and anthropology. Of these two departments, the former is but poorly represented in the volumes before us. It seems, indeed, that there is a momentary pause in the productivity of English scholars in the domain of reconstructive criticism of early Christian documents and history. Hort's 'Introduction to the Apocalypse' and Westcott's 'Gospel of St. John,' for instance, which have appeared independently of the Congress, are only posthumous publications. This pause suggests a doubt whether the time has not at last come for a gathering-up of the main results of the last fifty years of preparatory critical work in this particular section; whether the time for a preliminary synthesis is not at last at hand. Why should the man in the street wait while scholars are hunting about for fresh hairs to split? Why should not the pure history of yesterday become the applied history of to-day?

When we turn to anthropology something like the same idea presses upon us. Although here the possibility of synthesis is not so patent as in the domain of the early history of the Christian Church, there are still signs that some preliminary synthesis would clear the ground of a good deal of rubbish. There is evidence of this even in the volumes before us. Up to the present our path has been blocked by a system which by the mere power of its symmetry tyrannizes over us. If such a preliminary synthesis (by which we mean not a recapitulation of evidence or a restatement of theory, but an attempt at scientific orientation of material) as is here advocated were attempted, the claims of Animism would have, we think, to be widely reduced. Of whatever clime or time

man may be, there are two distinct phases in his religious consciousness—his belief in the spirit world and his belief in God. The two appear to the present writer to be unrelated. The one is on this side the gulf which divides the natural from the supernatural; the other is on the other. Up to the present it has been held that Animism explains the rudiments of both. We maintain that an intelligent synthesis would destroy that claim. Animism in the hands of Dr. Tylor's school explains only the dead material of religion, viz., that material which concerns the human, the natural, the world of the dead, of animated nature, ancestor worship, and so on; that is, all that lies on this side the gulf. What lies on the other side, the truly supernatural, cannot originate in Animism, and Animism does not explain it. The idea of God is derived from nature worship, at the back of which lies Mana; and this is not contradicted by the recognition of possible links between souls and gods, or between magic and prayer. However religions are compounded, the animistic stuff is divisible from the god stuff. The question for anthropologists is not whether magic preceded Animism (and so preceded religion) or vice versa, or whether magic and religion spring from the same root and are only two faces of one medal. The question is to find for Animism a geological layer in man's history. And if in that layer we find fossils of different (and therefore earlier) beliefs and conceptions of an all-father, a sun god, a nature god, a creator, then the anthropologist should throw back his investigation to these prior forms, and show whence they came, and how they were developed, for that they were developed we entertain no doubt. But such is the tyranny of the symmetrical Animism theory that competent anthropologists seem to shrink from evidence which seems plain enough. Such evidence is set forth not merely in Dr. Tylor's seventeenth chapter and in Laing's 'Making of Religion,' but also in place after place of the volumes before us—in Hollis's 'Nandi,' Spilsbury's 'South American Tribes,' and in Prof. Giles's address as president of the China and Japan Section. Such material seems to point uniformly to decaying phases of monotheistic belief—belief in a power to which or to whom evil of any kind is displeasing—as existing among widely separated savage races whose religion is now admittedly animistic. The animistic phase must therefore be the later. Instead of boldly tackling this material, Mr. Clodd timidly hints at a pre-animistic stage in which the root idea is that of power—power everywhere, power logically apprehended, but immanent, and as yet unclothed with personal and supernatural attributes—so unclothed because logic demands that in a pre-animistic stage man had not conceived of phenomena as divided into the natural and the supernatural. With hardly less hesitancy Mr. Marett follows suit, and develops this conception of Mana into a pre-animistic category. The next step is to whittle down the

fossil remains of a decayed monotheism in the Australian, Semite, negro, or Red Indian, deprive it of any conception of personality, reduce it to a sentiment, until it is simply Mana. So there is only one stage in front of Animism, and Animism still remains the sole begetter of gods. Now this will not do, for the reason that in the decaying or decayed monotheism of these aboriginal tribes there is an element of morality and a moral distinction between the god who delights not in sacrifice and the selfish animistic gods to whom sacrifice is made.

If once this evidence is admitted, it opens the gates not to one pre-animistic stage, but to several—to a long cycle of development which not only preceded Animism, but went on widely different lines. Wherever they came from and however they reached their present habitat, the Australian, the Mexican, the Red man, took with them from some central source a developed nature worship or a form of monotheistic belief originating, let us say, in nature worship. This is the grain of wheat in the countless bushels of the Winckler-Jeremias gigantic theory of an *allorientalische Weltanschauung*, the literature of which is set forth in Prof. Morris Jastrow's presidential address to the Semitic Section in vol. i. This nature worship appears in a flourishing form where, as in Mexico, the climatic conditions favoured it; and it appears as decaying and ever receding into the dim background where, as in Arabia, Australia, &c., the conditions (impossibility of agriculture, &c.) are unfavourable. As it recedes into the background, these branches of savage mankind are thrown on to themselves and evolve their own religious sense, proceeding therein by way of Animism. Finally wherever this Animism, when once developed, comes into living contact with any older, purer monotheism, it gives to it its own savage impurities—the tribal anthropomorphic god, the blood offering, and the sacrificial feast. The Arabs did this for Semitic religion, the Aztecs for Mexican religion, the Celts and Teutons for the Christian religion.

There is an excellent illustration of such a process in the volumes before us. De Groot's paper on the Taoist Church maintains that the introduction of magic, wine sacrifice, &c., was an accretion on the monotheism of the earliest ages of Chinese religion and on Chinese Buddhism, and that it took place comparatively recently, in the second century of our era. Did these new elements come from the older system of magic in Japan which was subsequently built up into the rituals of Shinto? We should certainly conclude this from M. Revon's paper on these rituals in the second volume of these 'Transactions.' All such importations of impurities from lower (though not necessarily earlier) forms of religion constitute the dead-wood material which is to be found in every existing religion. This is a different hypothesis from that which underlies the old degeneration theory; and it may, at any rate, yield a more workable basis for systematization

and synthesis than Animism alone. Why, for instance, may not Mana be the dimly perceived and degenerate remembrance of that former tradition of monotheistic belief belonging to a stage historically prior to Animism? If so, Mana is only a pre-animistic category in the sense that it belongs to a different and earlier train of development in Polynesian history.

Taking, therefore, those savages of the dispersion who went their own animistic way as typical of, say, Neolithic man, we find that Animism is incapable of explaining the full content of the religious belief of Neolithic man. It is to the present writer inconceivable that primitive man could arrive at the conception of the supernatural as the result of thought—of an attitude of mind—of a philosophy, for Animism is all these. Primitive man at the point where he parts company with the mammals is a being who merely acts. He does not think. His thought grows out of, is posterior to, his activity. And in his religious growth the same is true. He first has a ritual, an act of observance, and out of that ritual or act of observance is derived a sense of the supernatural. But neither Mana (Mr. Marett's Mana) nor Animism can account for the supernatural, for neither of them has a ritual. Power may be extra-human, greater than my power or yours. It is not therefore supernatural. The spirit which animates the body is extra-human after death. It is not therefore necessarily supernatural. The spirit of the trees or rivers or animals is extra-human. It is not therefore necessarily supernatural. Animism teaches us that they are one and all viewed by primitive or savage man as natural. As a system Animism yields one form of ritual—funeral offerings for the dead (the most sterile ritual, by the way, in the whole religious domain, as is significantly shown in Seligmann's paper on the Veda cult of the dead in the volumes before us). It explains the doctrine of souls, hell, and ancestor worship, from which springs the circle of the lesser gods. But in the study of religion nothing is more remarkable than the sharpness of the line which is drawn between the lesser and the greater gods. Those have grown from below, these have descended from above. This is not merely a distinction between the private worship of the gods of the hearth and the public worship of the god of the clan or the State. It is a fundamental distinction of kind and of derivation. If it should be objected that at any rate Animism yields the supernatural through a second possible channel, viz., the belief in a future life, the answer is easy. In developed religious systems the doctrine of a future life involves two elements: (1) the soul element which has survived the death of the body, and (2) the God element. The latter has no intrinsic connexion with the soul element at all, but all systems, whether of religion or philosophy, strive to bring them into connexion. The soul is absorbed into God, or it is brought before God to be judged, or it is admitted to worship God through all eternity, to dwell

where He dwells, and so on. The very nature of these links, their arbitrariness, their distressingly matter-of-fact concreteness, show that they are unreal, are invented. Between the spirit world (which primitive man has evolved through Animism) and the world of the supernatural (which man has evolved through some distinct, and as yet unexplained process) there is no link except that which poets and philosophers and prophets have imaginatively created.

At bottom the tyranny of system-builders in this domain of religious history is due to mere abstract thought. It is easy to postulate what seems a logical and harmonious scheme of human cultural development thus—first stage, man parting company from the mammals and inventing ghosts and ancestor worship; second stage, tribal nomadic man with his tribal god, totems, and sacrificial feasts; third stage, pastoral and agricultural man with his nature worship; fourth stage, politically organized man with a merely politically organized religion. When once the assumption is made that all men everywhere have passed through these or some such stages, and always in the same sequence, then it results that Animism represents the lowest stratum of human religious phenomena. The reply to this is that the scheme thus sketched, or any such scheme, is conjecture, and that the assumption may be unwarrantable. In a climate fitted for agriculture man may have passed to the pastoral stage without the intermediate step of nomadic life, and so may have become a worshipper of the sun before, or without ever, possessing a clan god. It is reasonable to suppose that this has happened in portions of Asia. The key to the mystery of human religion will only be found, if ever it is found, by studying the purely religious phenomena side by side with the climatic and physical phenomena of this or that race of mankind.

Such is the view of the present writer. But it is well to add that in this immense and "proper study of mankind" the data are so wide and so susceptible of varied interpretations that diverse theories may be equally justified. More, they may all equally possess some portion of that essential truth, the search for which is the preoccupation of all serious men.

The Life and Times of Master John Hus.
By Count Lützow. Illustrated. (Dent & Co.)

COUNT LÜTZOW, who already by his books has made Englishmen familiar with the history and literature of Bohemia, here essays to complete his survey by giving them a sketch of the famous national hero Jan Hus. Hus is the great man of Bohemia, as Copernicus is the great man of Poland, the sister nation. The knowledge of the former, however, is confined to a narrower circle. The nationality of which Hus was so proud is now mixed up with the glories of a powerful and hostile

nation which is on its frontiers. For a great number of people Hus was a German and spoke "a vulgar kind of German dialect," and Comenius fares no better, though his works on education have a great reputation. In this goodly volume of about four hundred stately octavo pages we have a picture of the real Hus drawn by a patriotic hand, impartially presented, with the opinions of friend and foe carefully analyzed, and all religious bias eliminated.

To the Englishman the materials for the real life of Hus are scanty. Three names to be mentioned with honour are Milman, Creighton, and Wratislaw. The first two treat the subject on a broad basis; Wratislaw goes into minutiae and is thoroughly familiar with his subject, but has a heavy style which, it must be confessed, does not allure us. The time, then, had come for a description of Hus and the Hussite wars with more ample treatment. Of Hus we may say not merely *noscitur a sociis*, but also *noscitur ab inimicis*. The feud between German and Bohemian is acute at the present time, probably because there is so much scope for antagonism; but in the earlier days the German Reformer and Bohemian Reformer went hand in hand. Luther recognized Hus as a glorious predecessor, and is said to have kept his bust in his house; this is in strange antithesis to the attacks of Loserth and prejudiced men of the kind.

The Count begins his book naturally with a slight sketch of the struggles which led to Hussitism. Our own Wyclif appears on the scene; he no doubt had immense influence upon Hus, but the latter was much more than a pale copy of the English Reformer. Perhaps the late Dr. Bigg was right when he satirized the literary style of Wyclif. This would make us think that his influence was not so paramount, and therefore Hus had something of his own, and was not a mere copyist, as the Germans affect to believe him. Probably few Englishmen have heard of Peter Payne, the Principal of St. Edmund Hall, Oxford, who is said to have carried the doctrines of Wyclif to Bohemia. We have not space to go into the scanty details of the life of Hus, who was poor, and when he was preacher at the Bethlehem Chapel in Prague inveighed against the simony and luxury of the priests. The necessity of spiritual and simple lives was one of the great lessons he taught, and, as Milman said, the right of private judgment in religious matters.

The great papal schism, when three Popes were in the field, was raging when the Council of Constance was summoned. All this, being matter of universal history, is familiar, and we need only remark that Count Lützow has weighed the obscure points with due care, such as how far Sigismund had given a safe-conduct to Hus. The picture drawn of the King of the Romans is repulsive: he was a man of thoroughly immoral life, and his arrogance was shown by his silencing the monk who ventured to correct

him for making *schisma* of the feminine gender. The points urged against Hus are fully discussed by Count Lützow. He has read the latest authorities, and we must leave the reader to the enjoyment of his controversial pages.

A most important chapter is that in which Hus appears as a patriot. He not only wrote many of his chief works in Bohemian, but also took great pains with his style, turned mongrel words out of the language, and even corrected the orthography of words, just as Luther did with German. He further tried to introduce a simple and popular way of singing in churches. Bohemia at the present time boasts an excellent scholar, Dr. Flajshans, who is editing the Bohemian works of the great Reformer.

We have not space to tell of the treacherous imprisonment of Hus at Constance, and the indignities which he endured in his dungeon, where he was chained in a loathsome hole. Count Lützow dissipates many of the legends about him; for instance, his reply to the old woman who seemed so anxious to have him burnt, and caused the martyr to cry out, "Oh sancta simplicitas." There is also no truth in the story that, punning on his name, he said he was only a goose, but after him a swan would come. This silly tale, as Count Lützow well remarks, is based upon the idea that Luther meant a swan in Slavonic, which is incorrect.

The book possesses all the ordinary furniture of a complete biography, if we may use the phrase. There is a good excursus on the portraits of Hus, which, like those of Mary, Queen of Scots, do not agree. Count Lützow wisely leaves the decision as to the best unsettled. We note the presence of an excellent Index, and a new account of the trial and execution. The one previously familiar was that of Mladenovic, secretary to one of the Bohemian lords who went with Hus to Constance. Some of the Bohemian letters written by the martyr in prison have been preserved.

We hope that this book will find many readers; it is the record of a great and glorious life, the details of which have been unduly ignored by Western Europe.

The Municipal Records of the Borough of Dorchester, Dorset. Edited by Charles Herbert Mayo. (Exeter, Pollard & Co.)

THIS goodly volume of over 750 closely printed pages of 'The Municipal Records of Dorchester' compels admiration, if only for the industry and patience which its compilation must have entailed. Its authors may be congratulated on having brought a valuable work to a successful issue, in spite of scant support, and in face of pecuniary and other difficulties of no light order. For example, the Corporation of Dorchester was "unable to contribute financial aid." Canon Mayo, well known in connexion with Dorset antiquities, is the editor, and Mr. Arthur W. Gould, of whose ancestors Dorchester was an old home, has laboured with him

to produce the book through years of discouragement. The work was begun twenty years ago by Henry J. Moule, Curator of the Dorchester Museum, who was himself a devoted worker in anything pertaining to the history of his native town and county. He started on it in 1886, just eight hundred years after Domesday was made.

The mention of the Great Survey recalls the fact (known to all who have personally examined its records) that Dorchester possesses a "Domesday" (so called) of its own, in the shape of a thick square volume containing 181 parchment leaves, bound in stout oak boards covered with stamped pigskin, this, however, not being its original binding. It would take too long to describe the contents of this interesting volume, but it may be noted that it begins with the by-laws sanctioned by the Court of the town "on Monday next after Michaelmas, 2 Henry V.," 1414. The book is termed Domesday in one of the earliest entries, thus: "fiat etiam commune registrum....et ille qui hoc habeat necesse....dabit....clerice pro scriptura in Domesday tres denarios." These by-laws are all printed in Hutchins's 'History of Dorset,' and contain some curious matter.

The scope and importance of these municipal records could not be better shown than in the Introduction, wherein Dorchester is described as being "fortunate in the possession of a series of Charters, dating from the reign of Edward I.; of a register of Conveyances and Devises of lands and burgages within its boundaries called 'Domesday,' beginning in 1395; and of a large number of Account and Minute Books, from which many interesting particulars may be gathered bearing upon the life of the townsmen in their social, religious, and trading relations."

Canon Mayo resists the temptation of looking back beyond the fourteenth century to that remote past in which Dorchester (or what may perhaps be more accurately termed the head-quarters of the Durotriges) may be seen emerging in the dawn of history, nor does he do more than allude to the associations which the shire-town of Dorset has with the Roman occupation.

Probably most people called upon to write anything about Dorchester must feel it difficult to avoid reference to the Roman period. To begin its history in the reign of Edward I. seems late; much must have happened even in that out-of-the-world corner since Vespasian fought the thirty battles and captured the twenty *oppida*, of which Suetonius speaks, and of which, doubtless, Maiden Castle was one of the strongest and most formidable. To those who know its history the "ancient and honourable town," as Mr. Gould terms it, is still Roman. Roman always in its name, it is Roman in its plan, coins, pavements, and such-like evidences of its origin being continually brought to light.

Yet to have municipal records extending as far back as 1305 is, in its way, a thing to boast of, even though the charter be letters patent from the sovereign of the

day (Edward I.) to make a prison for Dorset, in preference to any other town in the county. It is difficult to say what was the population of the town at that time, but we know that in Saxon times it was a royal borough, and we may learn from Domesday that in the days of Edward the Confessor it contained 175 houses and had two moneyers, comparing, in this respect, at a disadvantage with Shaftesbury, which had 257 houses and three moneyers at that time, as Canon Mayo has here pointed out. Probably this difference in population may be accounted for by the fact that Shaston (to give this interesting old town its local name) included a rich nunnery founded by Alfred nearly 200 years before the Conquest, wherein lay the body of Edward the Martyr, at whose tomb many miraculous cures were wrought, pilgrims resorting to it from all parts of the kingdom.

To return to Dorchester: the town in its long history has had its vicissitudes, for when the Domesday Survey was made only 88 houses remained. By the time of Edward III. it had attained to the dignity of two bailiffs, and the privilege of paying 20*l.*, the farm of the vill to the Crown, to Peter le Brugge yearly for his life on account of his good service to the King and Isabella his daughter (1357). Thenceforward, until we come to the period of the Commonwealth, the long catalogue of charters, minute books, and other documents, extending to several pages, reveals comparatively little of general historical interest, useful as it may be to the specialist in such subjects. Nevertheless we get valuable glimpses of the attitude of the townsfolk of Dorchester, noted in the Civil War for their "malignancy"—what share they took in the conflict, what preparations for defence were made, and the result. Concerning the fortifications of the town readers of the 'History of the Rebellion' may recall a passage in which they are spoken of in a very slighting manner. Clarendon relates how

"Mr. Strode, a man much relied on . . . took Dorchester on his way to London; and being desired by the magistrates to view their works and fortifications, and to give his judgements of them,"

after he had walked about them, he told the authorities "that those works might keep out the Cavaliers about half an hour."

The importance of Dorchester in mediæval and later days may be judged by the fact that the town contained, according to Savage, only 349 houses in the 29th year of Henry VIII., and in the 36th of Elizabeth (1594) less than a score more, whilst by 1763 there were actually fewer than in Tudor times.

In this volume the corporate development of Dorchester is traced, and we learn that, whilst Exeter had a mayor in 1206, this office was not established at Dorchester until upwards of 400 years later. The first formal charter of incorporation was granted in 1610. This provided that

"no person not being a free burgess or free inhabitant of the borough should presume

to exercise any art, occupation, or mistery, or use any shop or station for sale therein, except in the time of fairs and markets, under pain of forfeiture, fine, and imprisonment."

Not only so, but no inhabitant was allowed to take a tenant who was not a freeman, or demise a building site to any other, or employ a journeyman or servant not approved of by the Governing Body, or sell the goods of any foreigner which he had not lawfully bought. All outside the company of freemen were styled "foreigners." Nineteen years later Charles I. granted another charter, which Canon Mayo shows must have had considerable effect in arresting the growth and development of the town.

Emerging from the backwaters of local life, as it were, and glancing down the stream of our national history, we may speculate as to what mark the brief tragedy known as the Monmouth Rebellion and the reprisals graphically related by Macaulay had on these municipal records; the answer is, apparently, none. Passing on, we find that the threats of Napoleon's invasion do not seem to have disturbed the townspeople so much as might have been expected, a subscription of fifty pounds, and a discontinuance of an entertainment usually given by the Mayor at Michaelmas, being the extent and measure of their patriotic zeal. The reason for this is afforded in the following extract:—

"The Corporation having expended a considerable sum in the building a new Town Hall prevents them from contributing more largely, and agreeable to their wishes, on the present alarming crisis. . . . Feb., 1798."

This Town Hall, the building of which thus checked the ardour of the Corporation in the defence of their country, has disappeared; it was engraved in a nice little plate by Birrell after Nash, which shows the High Street with many old houses, since demolished. It is not included in the book now under review, in which the illustrations are few and not particularly important. The Index, however, is copious and excellent; and students will appreciate the accurate and scholarly nature of the work.

The Political History of England.—Vol. IX. 1702–60. By I. S. Leadam. (Longmans & Co.)

MR. LEADAM avails himself freely of the labours of scholars, yet his own pages bear ample witness to the fact that we are reading the words of one who has done original work. It is unreasonable to expect one man to cover all the documents of a period so large as that assigned to Mr. Leadam, indeed, the scope of the series to which his book belongs probably forbids it; but we can easily detect many indications that the author often verifies the statements of the authorities he uses. The publications of the Historical Manuscripts Commission have been used with judgment, and the independent work he has done on the Hard-

wicke and Newcastle papers adds to the value of the book. Mr. Leadam possesses that gift of selecting and disposing incident which is essential for the confused time with which he deals. He has succeeded admirably in the difficult task of giving a luminous and concise account of the events underlying the succession of Ministry after Ministry and party after party, the numerous diplomatic revolutions of the first half of the eighteenth century, and their influence on the destinies of England. A curious feature of this period is the occasional incursion of foreign adventurers into the affairs of countries with which they had no obvious connexion. Alberoni, the son of an Italian gardener, and Ripperda, a self-seeking Dutchman, each in his turn imposed themselves on the leaders of Spain; later in the century Casanova and Cagliostro found princely ears for their charlatanism; while Frederick's indifference to the nationality of his instruments is notorious. Law, the Scotsman, is remarkable among these adventurers, because he not merely subjugated the Regent's judgment, but also obtained a momentary empire over almost the whole of French society, high and low. Russia was more often than not ruled by foreigners. In England alone, thanks chiefly to Parliamentary government, our rulers escaped from the wiles of such schemers, anxious to promote grandiose projects for their own glory and profit; but the difference of circumstances was so little understood at the time that Ripperda is stated to have had strong hopes of transferring his activities to England after he had been expelled from Spain.

To some extent Mr. Leadam's book suffers from the fact that we have not in this series Prof. Lodge's volume on the period from 1660 to 1702 before us. English foreign policy is intelligible from 1660 to 1748 when we bear in mind the use the great Courts of Europe made of the house of Stuart. This house fell in 1649, was restored in 1660, and finally crashed to the ground in 1688. An historian can now write the adverb "finally," but to the men of the eighteenth century it was not at all clear that the second fall was irremediable. For many years after the flight of James II. efforts were made to restore the exiled dynasty. The ill-planned expedition to Ireland, and the "Fifteen" and the "Forty-Five," are specially notable, yet a careful reading of the secret history of the time soon discloses other schemes that seemed destined to succeed. The plan of the astute Louis XIV. was to maintain many pretenders in order to create divisions elsewhere, and accordingly he supported Ragoczy in Hungary, Max Emanuel in Bavaria, and James III. in England. In this respect at least Louis XV. followed in the steps of his great predecessor, for when he wanted to secure Flanders in 1744, he supported Prince Charles Edward in an expedition against England that year. But, owing to a fierce storm, the plan fell through; and as Charles Edward was no longer useful to him, Louis did

not support the second expedition in 1745.

That projected in 1749 was prepared with care. The author readily sees the connexion between foreign affairs and events in Scotland and England, but it is evident that the similar relations between the continent and Ireland lie largely outside the sphere of his knowledge. The evidence for this union of Irish and French interests is contained in the Southwell papers, the King correspondence, and the unpublished State Papers in the Record Office. Still, even a perusal of printed documents shows the vital character of this union, for from the reasons laid down in the Penal Code it is clear that the harsh legislation of Louis XIV. and his plots against England served in no scanty measure to place some terrible enactments on the Statute Book of Ireland. If Mr. Leadam turns again to Unno Klopp's 'Fall des Hauses Stuart'—and he uses Klopp freely—he will find much evidence in support of this statement. The reports of the Imperial ambassadors are decisive in this matter. Indeed, it is not too much to say that the influence of imitation on legislation has rarely been more forcibly witnessed. We regret that we cannot help the writer in his attempt to solve completely the mystery of the origin of the blow dealt at the Irish Nonconformists by the hands of the English Ministry of 1704. We lately examined the unpublished State Papers for this period, and found that Froude's pencillings on the documents seriously interfered with our use of them. The author's account of the Palatine settlement in Ireland ought to have dealt somewhat more fully with the causes of its failure. William King and Southwell planned a plantation in the South corresponding to the famous one in the North. Southwell tried, indeed, to bring the linen trade from Lisburn to Kilkenny, and Crommelin seconded his efforts. The Palatines were to a large extent tradesmen, and they were now expected to become farmers; naturally the scheme resulted in failure. We are glad to notice that in discussing the *Sherlock v. Annesley* case Mr. Leadam refers to the decision of the Irish Court of Exchequer, February 24th, 1709. We wish, however, that he had given a reference to the famous litigation between William King and the corporation of Londonderry. This lawsuit made King a convinced Nationalist, and he consequently urged his friend Molyneux to write 'The Case of Ireland's being bound by Acts of Parliament in England Stated.' Mr. Leadam is in error in stating that King was Irish: he was a Scotsman, and when his people came to Ireland became more Irish than the Irish themselves.

In closely packed, lucidly written chapters the author surveys the rise and fall of Walpole and the early career of the elder Pitt. He never loses himself in details, nor forgets in following ramifications the main objects of policy, whether abroad or at home. We are pleased with the excellent short chapter on the literature and manners of the period; still, twenty-

four pages seem a scanty allowance for the important years from the accession of Anne to the death of George II.

The whole book affords a singularly compact, clear, and well-proportioned account of a complicated period. The six plans of battles and the two maps constitute an important addition to the volume. The bibliography forms an admirable feature; in fact, it renders the book invaluable to those who wish to carry their studies further. We are specially pleased that an effort has been made to render the student some assistance by critical hints in this section, and to point out where he may best obtain information of a more detailed nature than can be given within the limits of a general history.

NEW NOVELS.

Daphne; or, Marriage à la Mode. By Mrs. Humphry Ward. (Cassell & Co.)

MRS. HUMPHRY WARD, having investigated the social life of the United States, has evidently issued this work with the idea of furnishing a tract against any tampering with the English marriage laws. For ourselves, we think the book is stronger as an indictment of the economic conditions governing marriages in many countries. The case presented is not that of a girl who, by reason of unfulfilled expectations of inherited wealth, finds it necessary to marry for money, but of a man in a similar position who has a mother of luxurious tastes dependent on him. The author assumes that a headstrong young lady of great individuality and large fortune might prove the guardian angel of an essentially weak man, and seems to maintain that the woman's knowledge of the ease with which divorce is obtainable in certain American States directly encouraged the final catastrophe.

We have no intention of defending the marriage laws prevalent in certain parts of the United States, but we think the instance mainly dealt with in this book will not strengthen the opposition to them. It is easy to conceive a greater tragedy caused by the greater difficulties in dissolving marriage in England. Mrs. Ward's story does not give us the impression of time and care spent on it which her earlier novels do; in fact, we are disappointed with it.

The Perjurer. By W. E. Norris. (Constable & Co.)

THE PERJURER is a gallant and kindly colonel with a doubtful past who considers himself too old to aspire to the hand of an attractive young lady of fortune, and who ensures the success of a younger suitor by taking on himself entirely blame which was his only to a minor degree. Whilst the unfolding and development of his characters are taking place, Mr. Norris provides us with an interesting, if not powerful story; but when he thinks it necessary to introduce tragedy, he is not convincing. The death of the altruistic colonel gives us the feeling that, if

virtue must be its own reward, in this case it has hardly obtained a minimum wage.

The June Princess. By Constance Smedley. (Chatto & Windus.)

THE royal lady of the title is a frank, fascinating, up-to-date young person, the moving spirit in an International Society for bringing together the women of different countries. Bent on a career as the only thing in life worth having, she accepts a position which brings her independence and a flat of her own in town. After passing through a phase of graceful philandering with more or less devoted admirers, the princess finds peace, born, it seems, of Christian Science, and we leave her rejoicing in the conviction that "even the peeling of an orange becomes interesting if one does it as well as one possibly can"—that life is beautiful, and happiness depends on oneself alone. Miss Smedley has given an exact portrait of a type which she understands intimately and sympathetically. The story is purest fantasy in its method. There is little incident, and in plot the comedy is perhaps too slight to bear the weight of its verbal embroidery.

The Dartmoor House that Jack Built. By John Trevena. (Alston Rivers.)

LOVING the country; disillusioned, if ever illusion existed, as regards the dwellers in it; calling the townsmen from their crowded cities, and at the same time holding up an ugly mirror of the types which the soil fosters, Mr. Trevena again shows his grip of ironic humour. As there is more than a hint of autobiography, interest wanders rather from the work itself to the author. Whole chapters are witty, but one misses the sustained romance of the author's previous Dartmoor stories, and the connecting links are so slight that from the narrative point of view the book is somewhat dull.

Sir Guy and Lady Rannard. By H. N. Dickinson. (Heinemann.)

AMONG frankly pathological novels we do not recall one which surpasses this study of a politician's progressive insanity caused by overwork and suspiciousness. The politician is Sir Guy Rannard, who, by a system of corruption demanding great skill and industry, is returned by an enormous majority as Conservative M.P. for a provincial town. After a period of estrangement, his wife has the misfortune to fall in love with him for the first time, with the result that she is present at the exhibitions of tactlessness, rudeness, and political effrontery which precede the collapse of his intellect. There is much to admire in the story. Sir Guy is far more than a case; he has all that constitutes a fascinating personality, and his wife, impotently apprehensive and businesslike, is drawn with much sympathy and care. The Conservatives whom Sir Guy scandalizes are also done

well—especially a group composed of members of one family, whose impenetrable suavity appeals to the imagination.

Meg of the Salt-Pans. By May Aldington. (Everett & Co.)

MRS. ALDINGTON's theme is the marriage of a pregnant girl to a man who believes in her chastity. The circumstances precluding the marriage are needlessly improbable, and there is abundant evidence of the author's sentimentality. Humorous relief is afforded by some well-drawn Kentish yokels; and an attractive character is a curate who looks after the inn named in the title when the landlady is away. There is a good deal that would impress one as powerful if the mechanism of the story were more plausible.

VERSE.

Poems. By the Rev. Dr. R. W. Dixon. With Memoir by Robert Bridges. (Smith, Elder & Co.)—Though still capable of inspiring an almost unbridled enthusiasm among its admirers, Canon Dixon's poetry is not of a kind to command popularity. Of its loftiness and dignity of conception—whether in the "pictorial pre-Raphaelitism" of its early stages, or in its maturer and more eclectic development—there can be no two opinions; but in disclaiming all sympathy with the persons alluded to by Mr. Robert Bridges as regarding "finish not only as indispensable, but as the one satisfying positive quality," we cannot shut our eyes to the fact that adequacy and fitness of expression are as much of the essence of poetry as the thought which inspires it. Here it is that Dixon was apt to fall short of the ideal, and his numerous "inequalities," often traceable to this source, while leaving the thinker unassailed, detract not a little from the glory of the poet. The present selection, of which the principle has been to include as far as possible "complete poems," illustrates well the characteristic excellences and demerits of Dixon's work. The perfect lyric 'The Feathers of the Willow'; the peculiarly haunting lines—with their echoes of the days of the Brotherhood—beginning

Over the hill I have watched the dawning;
the stanzas 'To Shadow,' and 'Love's Consolation,' to name but a few, would suffice to place their author among the poets that count. Here also are many instances of that power of vivid suggestion which is one of his most individual traits, as in the lines,

In tottering row, like shadows, silently
The old pier timbers struggle from the sea;
or the following stanzas from 'O Ubi? Nusquam':—

Behold, the poplar trees divide
The long-drawn space where sunset died;
There still is the redly ebbing light
Dying beneath the hand of night.

The cloud-bars now with solemn pain
Upclose, and all is wrapped in rain;
Ah no, that sky holds not her form;
It is the altar of the storm.

On the other hand, lines like

Art thou standing on the shore
Which the spirits tremble o'er,
Ere they take the plunge for ever
In the bottomless receiver?

serve to show how perilously Dixon's poetic instinct could slumber at times; and certain so-called 'Songs,' besides being ill-adapted to singing, touch an imaginative level so low as to make us wonder at their presence in the volume.

Mr. Bridges in an interesting and militant memoir displays more than a trace of the bias of friendship. His tendency is to pass lightly over the poet's shortcomings, and he expresses the view that Dixon "exhibited far higher poetic gifts than Morris," while his comparison of the latter's famous line,

Two red roses across the moon
with Blake's

With happiness stretched across the hills,
in support of that contention, is as helpful and relevant as most comparisons of things totally dissimilar. Both memoir and notes, however, contain a wealth of trenchant criticism and pleasant reminiscence, and the selection here made should go far towards securing for their author something of the wider recognition he undoubtedly deserves.

Artemision: Idylls and Songs. By Maurice Hewlett. (Elkin Mathews.)—Mr. Hewlett's verse is the verse of the scholar and the man of letters: its sweetness is reminiscent, its ruggedness carefully devised, and its similitudes neither striking nor yet commonplace. In the three long poems, 'Leto's Child,' 'The Niobids,' and 'Latmos,' the narrative moves with a dignity illuminated by, rather than compounded of, the elusive imaginings which are the secret fountain of poetry; as in the following delicate descriptive touch:—

When all the tired autumnal air
Trembled with morning blue and rare,
or in the haunting sense of mystery expressed in the lines:—

But over Thebe came,
Blown on a dawn wind, tidings of the fame
Of new unearthly visitants, of white
Clear forms seen sharply in the naked light
Before day broke—thunderous dawns, a flare
Across the still blue, flames driven thro' the air
From peak to peak, voices afar yet loud,
A great Shape stooping in a luminous cloud
Earthwards, whereto the trees bent down their heads.

The Hellenic atmosphere of the poems, admirably sustained as a whole, is marred by some lapses. The passage

And Thebe's streets were still—only the watch
Paced slow the ways, looking at every latch
And eyeing every barrier

suggests the metropolitan police constable; the words "a muezzin call to prayer," as applied to the orisons of the sons and daughters of Niobe, are jarring and uncalled for, and such expressions as "the nervy look" and "sprinting toes" are unworthy of serious poetical effort; while the lines,

and felt the dry
Dull knife of Sorrow gride and grope
(Carving blunt-edged her horoscope),

suggest a puzzling misconception as to the nature and properties of a horoscope. Diction and imagery alike are more consistent in the nine sonnets called collectively 'Hymnia's Wrath,' though Mr. Hewlett is not so far master of the sonnet form as at all times to command lucidity, as witness the following:—

She stood erect and shaking; so ere one hiss
Of terror bared the snake in manish tune,
Shot a keen shaft upon him,

where, presumably, the tyranny of rhyme has wrought confusion.

The author is most successful in the shorter pieces, notably in 'Songs of Occasions,' among which those entitled respectively 'To Crocuses' and 'A Song for a Lute at Night,' together with the stanzas beginning "Ask me not how much I love you," have a pleasant seventeenth-century savour.

River Music, and other Poems, by W. R. Titterton (Elkin Mathews), is a mixture of serious and light verse, uniformly facile, and uniformly prone to the thinness which is facility's chief pitfall. In his graver moods Mr. Titterton writes fluently, in musical lines, without much depth or dis-

tinction, on such innocuous and familiar topics as boats drifting seaward, lilies by the river bank, spring, and the like. He seems unable, however, to abstain for long from sudden descents to ill-timed burlesque, which suggest a zealous but inept student of Calverley, who, failing to read the secret of the master's cunning, takes bare incongruity for humour. In pursuance of this conception, a pleasantly melodious little lyric called 'Down from the Alp'—which shows, indeed, a fuller picturesqueness and mastery of rhythm than any of its fellows—is ruined by the intrusive facetiousness of its concluding lines, heralded grandiosely enough by a row of dots:—

(And what is still more shocking, I have neither shoe nor stocking,
And my single coat is parting at the seams.)

Of the serious verse, the following stanza from 'A Lullaby' is a fair example:—

Lily and rose, lily and rose,
Lazily rock in your nest on the shore—
Shore of the stream where the thick grass grows,
Shadows you so that the birds cannot find you,
Breezes can chill not, and suns cannot blind you
(Flashes at noon—then shadow once more)—
Lazily rock till your eyelids close,
Life is a lullaby, lily and rose.

Triviality is too frequent in the book, and neither its poetical nor its humorous qualities are of a kind to appeal to the discerning.

Narkissos. By W. (Kegan Paul & Co.)—Despair is likened to Narcissus, "the fabled youth," in the first of this loosely linked sequence of poems, and is further hinted at as the source of their inspiration, so that a general morbidness of tone will not come as a surprise to the reader. The verses approach monotony, and the personal element in them renders their appeal somewhat limited; but the technique is excellent throughout, and many of the measures go with a Swinburnian swing. An oft-recurring sex *motif* is handled crudely and without restraint, though the stanzas following prove the author to be capable of writing a dainty and thoughtful love-lyric:—

If I should meet
My love to-night,
Earth were more sweet
By this delight.

No man would miss
What I had gained,
By my heart's bliss
No man were pained.

Not for my sake
To stay the sun
In heaven, nor make
The past undone,

No thing too great
Is this I pray,
That she, Oh fate
Might come my way.

Despite occasional rhymes like "Hellas" and "cellars," or "is him" and "kiss him," the book shows promise, and a sense of melody and rhythm which might be employed to better advantage.

Mr. Gilbert Hudson's opening poem, *Vanderdecken* (Elkin Mathews), is a protracted soliloquy, purporting to come from the lips of the Flying Dutchman, and couched in indifferent blank verse, of which the merit may be gauged by such characteristic lines as

How long? Will this commotion never cease
Without me and within?

or

Times untold
This has been so, and will be times again,
The same deceitful phantom proving fresh
And potent evermore. O misery!

'A Song of Robin Hood' and 'The Journey: a Christmas Carol,' emphasize the prevailing insignificance both of diction and ideas—the one by an infelicitous attempt at a rollicking metre, the other by a profuse indulgence in italics. Beyond its freedom from technical errors, there is little to commend in the volume.

Mr. Frederick Arthur's verse in *Rosemary* (Longmans & Co.) is even and conscientious, and well equipped in technical skill. In its shorter lyrics, however, the commonplace props of minor poetry are much in evidence, and such lines as the following, from the poem called 'To A—', are typical of the prevailing weakness of the volume:—

Now many years have passed, but still the same
Sweet glamour holds me wrapt when you do sing,
As when you 'mid the yellow roses came,
And, singing, left the hills re-echoing.
Ah me! the sound of thy sweet voice doth bring
Memories embalmed in the distant past
To life; and thoughts like swallows on the wing
Their passing shadows o'er my vision cast.

'The Scholar Hermit,' with its tale of a second Chrysostom, dwelling in Roman Britain, of the doubts that assailed him, and the ultimate vindication of his faith, is a more ambitious attempt; but distinctive qualities, both of imagery and diction, are lacking, and the author's blank verse, though creditable, scarcely rises to the solemnity of its subject.

Dainty fancy and a sense of music and colour, combined with a genuine lyrical instinct, lend real distinction to the verses in Miss L. Alma Tadema's modestly named volume, *A Few Lyrics* (Elkin Mathews). Though slight in conception, they successfully avoid triviality; and the feeling for nature, at once delicate and sincere, which pervades them, is seen in such delightful pen-pictures as the following from 'Marsh Autumn':—

The willows in the water stand,
Wet-foot willows in a ring—
The willows in the water stand
Like fairy children hand in hand,
And the golden leaves fall fluttering.

The sheep are in the low wet green,
Browsing sheep mid grass and sedge—
The sheep are in the low wet green,
While rook and starling walk between,
And the white gull wades at the water's edge.

The little poems of childhood which form the first part of the book are admirable in their spontaneity and freedom from affectations, and—notably in the case of 'Brothers,' 'Winter Birds,' and 'A May Morning'—recall something of the unstudied simplicity of the 'Songs of Innocence.'

There is little force or freshness in Mr. Alex. Blair Thaw's abstract meditations, *Pæstum, and other Poems* (Kegan Paul & Co.), whether they treat of the melancholy of the past, as in the opening verses, or the more popular themes of love, religion, and speculation as to a future state. The three sonnets 'To Poetry,' and that called 'When Chaos dwelt on Earth,' are painstaking and harmonious; and in the stanzas entitled 'In Memoriam, Robert Louis Stevenson,' the author makes some approach to genuinely poetical atmosphere and feeling. We quote the last two stanzas:—

Gladly we give him service. Let us keep
This last long watch with him! The night is come,
The sails are set upon an unknown deep.
That light which led us outward from the home
Our fathers made he ne'er may see again:—
But he hath set new fires within the hearts of men!
Well may we bear him tribute. Golden sails
Take forth our treasure to the sunset sea.
The strong sweet wind that swells them never fails,
And with a braver faith, our hearts shall be
Upborne by that pure breath which in his words
Still lives, as on great sea-winds soar the grey-winged birds.

The general trend, however, both of ideas and diction, is to be fluent and flimsy, and technique leaves much to be desired. That the author does not disdain the "sure returns of still expected rhymes" is clear from the presence, in one six-line stanza, of such a familiar gathering as "trees," "breeze," "dreams," "streams," "wood," and "flood." His metrical instinct, too, is unsound: a slightly pompous 'Inauguration Ode,' dedicated to "The American People,"

passes without justification of sense or context from the heavy irregular iambic lines usually associated with this class of composition to a lightsome measure that recalls the 'Ingoldsby Legends' at their gayest. The mischief wrought by ill-judged compression and pauses out of place is exemplified in the following from the poem addressed 'To Homer':—

First kindled in a woman's eyes,
Fire burned high Troy; and beckoned men
From home; and from the skies
The gods. Those flames yet rise,
Year now as then,

where the concluding line appears to set the canons of language at defiance. We may add that in his tribute to the mellifluousness of the same poet—

Bees on thy lips still cling,
Now, as of old—

Mr. Thaw betrays a humorous sense that is in need of cultivation.

Light and Shade, and other Poems, by R. C. Lehmann (Blackwood & Sons), is a pleasant volume of light verse, the greater part of which has already made its appearance in the pages of *Punch* and *Blackwood's Magazine*. Mr. Lehmann's peculiar rhythmic power serves often to mask a thinness both in his subject and the humour of it; but the poems inspired by childhood, whether they be concerned with its purely domestic aspect, or with such institutions as 'The Children's Country Holiday Fund,' are altogether charming in their sympathy and insight. The least effective, perhaps, is 'The Cry of the Russian Children in Time of Famine,' which, opening with the line

What cry was that? I thought I heard a cry,

and continuing, after the specification of certain familiar possible alternatives,

Again! it is a cry! and yet again!

is reminiscent of an outworn and artificial method, and furnishes in its beginning an excellent example of the way in which such a poem should not be begun. More characteristic of the author at his best, and in vigorous mood, is 'The Song of the Oar' with its 'Variations,' from the first of which we quote:—

On Saturday, next Saturday, the twenty-sixth of March,
When other folk are breakfasting or getting out of bed—
Where Putney Bridge divides the flood with buttress and
with arch,

Two Eight-shall start for victory (and one shall go ahead).
Oh it's getting to your stake-boat that makes you shake
and shiver,

Where the launches all are fretting in the middle of the
river;
And it's taking off your sweater, and it's gripping of your
oar,

With your coxswain looking glum,
While a deep expectant hum
Comes like surges of a stormy sea that beats upon the
shore;

And it's "Forward, are you ready?" and you lie there
side by side,
Till the Umpire's flashing pistol sets you racing on the
tide!

Of the rest, we single out the three delightful little poems dealing with the Elf-king, his 'Hunting,' his 'Victory,' and his 'Christmas-Tree,' which smack somewhat of the fairyland of Mr. Alfred Noyes; while 'The Legend of the Lost Heir' is a mass of felicitous whimsicality, set forth with Gilbertian matter-of-factness and fluency.

Topical verse of a bygone day is seldom exhilarating, and requires inherent qualities of humour and an Aristophanic wit, if it is to justify resuscitation. Lacking these essentials, *Odds and Ends*, by Mr. R. Montagu Tabor (Longmans & Co.), which consists largely of ephemeral pieces published in various periodicals some years back, strikes us as thin and not a little dreary. In the case of 'Fragmentum Homericum,' with its sonorous opening,

Μῆνιν ἄειδε, θεά, Πανδύλοφον Μαρλβυρίδῃο
οὐλομένην, ἣ μύρι' ἑταίρους ἀλγε' ἔθηκεν,

the very humour of incongruity has kept alive something of the Cabinet vicissitudes of twenty years ago; but such stanzas as those on the second Home Rule Bill, or the threatened "trek" by the Boers into Mashonaland in 1891, depending solely on the intrinsic and fleeting interest of their respective subjects, possess little attraction for us to-day. Mr. Tabor's versification is ingenious, and occasionally derives piquancy from the device (somewhat over-frequently employed, perhaps) of alternating Latin lines, as in 'The Channel Tunnel,' from which we quote the following:

From the Admiralty Pier
Navis iter urgens
For the Calais port did steer
Super aquor surgens;
On her deck the tripper crew,
Misere prostrati,
Shuddered at the nearer view
Maris agitati.

The humours of golf, cricket, and the river are treated in undistinguished fashion, and in 'Our Lady of Gain' the author has indulged, not very successfully, in the usual Swinburnian parody. He has the gifts of metrical facility and apt rhyming, but these in themselves do not suffice.

OUR LIBRARY TABLE.

Ten Personal Studies. By Wilfrid Ward. (Longmans & Co.)—The weakest of these essays is the first, on Mr. Balfour. *The Athenæum* cannot attempt to deal with its politics, but we do not hesitate to say that the article, originally written in May, 1905, should have been reconstructed, and not merely brought down to date by a postscript, supplemented by an appendix. The first sentence of the postscript, by the way, is unintelligible as it is printed. The other "personal" studies will add to Mr. Wilfrid Ward's reputation, even if the personal element does not always amount to much. They display, on the whole, no small skill in portraying character, especially when, as in the case of Henry Sidgwick, it is complicated by delicate shades of feeling. Mr. Ward is sometimes over-ingenious. We feel bound to remark that he discovers a depth of intention in Sir M. E. Grant Duff's diaries down to which we have never penetrated. He by no means exaggerates, on the other hand, the moral earnestness that made Richard Holt Hutton a power in the land, nor is he less successful in dealing with the masterful editorship of Delane. Mr. Ward writes candidly, and of course with intimate knowledge, on eminent Roman Catholics like Wiseman, Newman, Manning, and Father Ignatius Ryder. His parallel between Newman and Manning will not win universal assent, we imagine, from those of his faith, but it is a suggestive piece of work. Most of these essays are reproduced with modifications from the reviews; two, on 'The Genius of Cardinal Wiseman' and on 'John Henry Newman' respectively, were originally addresses.

A Holiday in Connemara, by Stephen Gwynn (Methuen), is a very readable volume, printed on light paper which is pleasant to hold, with some attractive photographs, and plenty of attractive gossip. There is a great deal of detailed geography, which becomes a weariness to the reader, especially as Mr. Gwynn has not given us a map of Connemara, with his routes marked upon it. But it affords a handle for picturesque observations, and helps to fill up the book. The main purpose, however, is not geographical, or even touristic, but political, and on to this debatable ground it is not our province to follow the author. His opinions are well

known; he is now an ardent advocate of the spreading of the use of Irish among the people, as a force promoting Irish nationality. He also strongly advocates bringing the people back to the land, and turning out the cattle, by which policy the rich grass plains of Ireland would be handed over to the peasantry. One objection is that they might combine to bring back the cattle, and live on the profits, in preference to tilling the ground; for they know perfectly well that the profits of cattle-growing are vastly greater than those of tillage, unless the latter is very scientific and worked with great diligence. And though the Irish are capable of enormous diligence—their harvestmen in England amply prove it—they are also capable of enormous idleness, as the same harvestmen can exhibit; for all over the world the Irishman is far too clever to do work himself, if he can get it done by somebody else. Among people of this kind the Congested Districts Board is expected to acquire land and divide it. What the expectations are appears from the following sentence:—

"A holding for a family, in Father John's view, meant about 100 acres in all, with a house somewhere down near the road, and a few acres, perhaps 10, dug and manured and cropped annually; the rest a sheep-run with one or two beasts among the sheep. Such a life is only possible at the cost of unremitting labour, yet thousands in Connaught are craving for the mere chance of it."

Of course they are; nothing would delight them more than to get 100 acres each; but subletting and rackrenting might be the result.

Mr. Gwynn is a keen fisherman, and has the interest in that great Irish resource constantly before him. But when he says that legislation regarding salmon fishing must be wholly directed to the sea fishing, and not to the rivers, he surely forgets the fact that rod fishing is a most profitable asset to any district. Every salmon, they say in Ireland, killed by an amateur costs him at least a sovereign; and the occupation given to the people on and about the river is what they love. Even the trout lakes of the north, now mostly ruined by pike, could be made worth 100l. a year each on the average, great and small, and would damage nothing. Amid these topics there is much pleasant talk with and about the natives, and a genuine appreciation of the social charm which makes them such delightful company. But politics, alas! are likely to spoil them more even than they spoil other nationalities.

MR. EDMUND B. D'AUVERGNE traces the history of *Lola Montez* (Werner Laurie) from her days of Simla and the second elopement of her husband, this time via Madras, with another lady, to the Mysore hinterland. For the early days his authority is necessarily the adventuress herself; and her later life at the Court of Bavaria and in London is well known.

The Russian Bastille is an account of Schlussemburg, translated by Dr. Rappoport from the Russian of I. P. Youvatshev, and published by Messrs. Chatto & Windus. It is well illustrated, and full of interest for those who care for the detail of Russian revolution. It does not, however, appeal to a larger public.

MR. JAMES DOUGLAS is the cleverest of the impressionists who provide weekly amusement and occasional instruction for the popular eye. He has fluency, great fertility of resource in the choice of subjects, and sufficient impertinence to be piquant. To read all his *Adventures in London* (Cassell) at one sitting would cause something like

literary indigestion, for the crowd demands from its purveyors a highly spiced article—epigram, exaggeration, and short "snappy" sentences which irritate the lover of good taste. The ordinary public must be amazed and amused at once.

We spoke of instruction, but without any idea of the heaviness usually attached to that word. Mr. Douglas has plenty of ideas, though he imparts them, fortunately, with none of the solemnity of the prophet and philosopher. He gaily hits off a crowd of people who probably resemble Joey Bagstock in not overdoing the exercise of thought; but he notes also the serious side of London—the squalor and misery and horror of it, and the eternal ironies of town and country which entertained the plump little satirist of Augustan Rome. There is enough in any great city to depress an observer, but there is also abundance of humour for those who can see it. The title of 'Adventures' is fully justified, for our author seems to be one of those happy persons to whom things happen—a Stevensonian by disposition and good luck. He can go round a corner, and light on colour and romance where the ordinary taxpayer sees only a collection of dull houses and colourless people.

He is, too, not confined in a groove, and has no favourite subject or set of quotations to fall back on when inspiration flags. This is a distinct advantage for those readers who are blessed (or should we say handicapped?) with decent memories. The general public, of course, has no memory at all, and little reverence for the past. It is less and less impressed by what Mr. Gladstone said or anybody else did a few years back: at the bidding of a sensational press it makes and unmakes reputations with startling rapidity—nowhere more so than in the world of mimes, to which some of the brightest pages of the book are devoted. These accounts conceal criticism in deliberately fantastic caricature, and are an agreeable variation on the usual sentimental personalia concerning an absurdly prominent class. Of less-known themes we may mention a study of Deptford Market; 'Yom Kippur,' a view of Israel in the East End; and 'Wonderland,' a hall of pugilism. Indeed, the curiosities of many English sports are examined with an equal zest whether the chronicler writes as an expert or a wondering onlooker.

The Englishwoman in India, by Maud Diver (Blackwood & Sons), is a reprint of articles which originally appeared in *Womanhood*. They are worthy of collection in their present more permanent form, but the title is somewhat misleading. The first seventy-three pages are devoted to Anglo-Indian ladies in their various capacities of maid, wife, mother, hostess, and house-keeper, and are a fair and impartial presentment of facts as they are.

The next eighty-nine pages treat of subjects with which Englishwomen in India are to a certain extent concerned, such as female medical aid, missions, education, and arts and crafts. These are developed by ladies who are the devotees of work in distinction to play, though some persons manage to combine the pursuits:—

"Of these was the Marchioness of Dufferin, whose sincere, unassuming sympathy and interest resulted in the great Female Medical Aid Fund;—in her own words 'A national association, with a central committee, full central funds, and branches in every part of India.'"

The final seventy-nine pages are frankly about Indian women, pioneers of progress whose "priceless gentleness" combined with ability has commanded considerable success. Curiously enough, the chief opposition to schemes for the advancement of

learning comes from the Indian ladies themselves; the fathers of girls, we are told encourage its pursuit. The little volume is full of interest, well written, and generally, well produced.

MESSRS. HURST & BLACKETT have also joined the publishers who produce novels at sevenpence. Their first two volumes, *The Strongest of All Things* and *The Youngest Miss Mowbray*, offer excellent entertainment, and are produced in a good style, the binding being especially tasteful.

THE WILLOW-WREN.

"Half angel and half bird."

FAR overseas he roamed the winter through,
His way by Kasvin and Khorassan winging,
And now he haunts the Surrey hills anew
To charm their woodlands with his faery singing.
His prelude seems the very voice of Spring,
Through the green larchwood as he flits and
perches;
Even such an air a dryad's wraith might sing
Between the beeches and the silver birches.
Light-poised, half-hid, aloft upon the spray,
Hued like the olive, fine and willow-slender,
Over and over through the lyric day
He sings each delicate cadence, shy and tender.
But when the May flowers fade and grass grows
long,
In wistful sequel, set 'twixt speech and sighing,
Faint fall the lingering closes of his song,
Most sweet—most sad: he knows the Spring is
dying. ROSAMUND MARRIOTT WATSON.

M. J. DE GOEJE.

THE death, after a long illness, of Michiel Johannes de Goeje removes the greatest European Arabist of our time. Born in 1836, he studied Arabic at the University of Leyden under Juynboll and Dozy. For both these scholars he had a warm and affectionate regard, which they fully reciprocated; and young as he was, they soon found him a valuable colleague in their scientific labours. Long afterwards, in his charming biography of the great Dutch historian, De Goeje described his eagerness to obtain permission to attend Dozy's lectures, and how he achieved his purpose:—

"I do not think I have ever worked so hard as in the summer of that year. At last, in September, 1856, I ventured to make my request. The answer was not encouraging. Dozy informed me that he had no time to spare, adding that I should not, of course, be able to follow his advanced lectures. I then gave him an account of my work: I told him that I had read several of his books from beginning to end, besides De Sacy's 'Chrestomathy' and more than half of 'The Thousand and One Nights'; finally, I begged him to let me show what I could do. Without saying a word, he took down a volume or two from the shelves of his library and bade me translate some passages. The battle was won."

Six years later he visited Oxford in order to study Arabic history and philology in the splendid collection of Oriental manuscripts preserved at the Bodleian. On the death of Dozy in 1883, De Goeje succeeded him as Professor of Arabic at Leyden, a post which he held until a few years ago, when failing health obliged him to relinquish it.

Unlike some famous living Orientalists, he devoted himself almost exclusively to the Arabic language and literature. This immense field he explored far and wide, and made large portions of it accessible to students by the critical editions which he published of many primary sources of information. His stupendous industry no less than his mastery of Arabic enabled him to produce a series of admirable texts covering thousands of pages, and involving in their preparation and correction for the press an unceasing tax on his energies. Besides the monumental edition of Tabari, which he organized and carried out with the assistance

of other well-known Orientalists (1879-1901), his most important publications are the "Bibliotheca Geographorum Arabicorum" in eight volumes (1870-94), "Fragmenta Historicorum Arabicorum" in two volumes (1869-71), Balādhuri's history of the early Moslem conquests (1863-8), the "Diwān" of Muslim b. Walid (1875), the biographies of Arabian poets by Ibn Qutaiba (1904), and "Mémoires d'Histoire et de Géographie orientales," which include an extremely interesting account of the Carmathian heretics. He collaborated with several Dutch scholars in compiling a catalogue of the Oriental manuscripts in the Leyden University Library. His last work, which appeared in 1907 as the fifth volume of the Gibb Memorial, was a new edition of the travels of Ibn Jubayr, first edited by his old friend Prof. Wright of Cambridge, whose "Arabic Grammar" he had previously revised, and enriched with many remarks drawn from his profound knowledge of the language.

De Goeje possessed in a rare degree the qualities of an ideal editor: erudition, judgment, accuracy, and thoroughness. He shrank from no labour, however great, if it might lead to the solution of any difficulty. The value of his editions is enhanced by the complete indexes which he invariably provided, and by the glossaries in which he explained the meaning and usage of words occurring in the text. Together with Lane's dictionary and Dozy's "Supplément aux Dictionnaires arabes" (a work in which De Goeje took an active, but characteristically unostentatious part), these glossaries form the most fruitful contribution that has been made during the last fifty years to Arabic lexicography.

Of his personal character only his intimate friends can speak adequately. Some ten years ago he was kind enough to give a course of lectures in English for the benefit of the present writer, on whom he left an abiding impression of noble simplicity, warm-hearted geniality, and delightful humour.

JOHN MOUNTGOMERYE AND THE LONDON MARCHING WATCH.

I AM pleased to find some new information concerning 'The City Marching Watch.' I did not know of the Armorer's copy. But perhaps I may be allowed to state that about twenty years ago I found the draft of "the Order" among the British Museum manuscripts, noted and transcribed it, and, about eighteen months ago, collated it with the Guildhall official copy. It then appeared in the fourth volume of Harrison's 'England' (edited by Dr. Furnivall), published last year by Messrs. Chatto & Windus.

C. C. STOPES.

THE INCORPORATED ASSOCIATION OF ASSISTANT MASTERS IN SECONDARY SCHOOLS.

A MEETING of Council and general meeting of members were held at the Leys School, Cambridge, last Saturday, Mr. W. A. Newsome (Stationers' School), Chairman of the Association, presiding. At the Council meeting a resolution was passed instructing the Executive Committee to take steps to establish a Sickness and Accident Insurance Fund for members, to be managed by the Association. A series of resolutions with regard to the Teachers' Register were moved by Mr. C. H. Greene (Berkhamsted School), and passed with amendments.

At the general meeting the Chairman

gave an address on the work of the year, dealing mainly with the Register and the payment of teachers.

The following resolution with regard to the recent action of Local Education Authorities on the question of teachers' salaries,

"That this Association strongly protests against the unjust and unwise action of certain Local Authorities in repudiating their contractual obligations to teachers in schools under their control, and regards all attempts to suspend increases of salary, or to lower salary scales, as derogatory to the best interests of Secondary education,"

was moved from the chair by Mr. W. A. Newsome, who pointed out the evils which might accrue to education if such action became general. Mr. E. W. Mundy (Yeovil School) seconded, and the resolution was carried unanimously.

Mr. C. H. Greene brought forward the resolutions passed by Council on the subject of the Teachers' Register. He pointed out that these resolutions were tentative, and were intended to enable the Executive Committee of the Association to answer questions which had been submitted to them. He admitted that the question of the Register had been so often discussed that many had come to the conclusion that nothing was to be expected from it; but it was a question of the greatest importance, and he hoped that some way would soon be found out of the present deadlock. He believed that a Register of the kind foreshadowed in these resolutions would satisfy teachers of all types. The resolutions were unanimously approved, and were as follows:

"1. That a comprehensive Register of Teachers should be started in accordance with the Education (Administrative Provisions) Act, 1906.

"2. That the Register should contain opposite the name of each teacher reference numbers indicating the Sub-Registers and Schedules in which further details of each teacher's qualifications may be found.

"3. That each Sub-Register should contain the names of teachers qualified to teach in one type of school (e.g. Primary, Secondary, and Technical); and should provide, by reference to Schedules, for the proper differentiation of teachers in respect of attainments, training, and experience.

"4. That teachers should be admissible to as many Sub-Registers and Schedules as their qualifications warrant.

"5. That a uniform fee of not less than one guinea should be paid by or on behalf of each teacher registered.

"6. That for the purposes of registration the term 'Teacher' should be provisionally defined by Order in Council.

"7. That the Order in Council should provide for the transference to the new Register of all teachers on the old Register, and for their names to be placed in the appropriate Sub-Registers.

"8. That the total amount of fees already paid for the registration of teachers (about 12,000*l.*) should be transferred to the new Registration Council.

"9. That the Order in Council should provide for the formation of a Registration Council, to consist, in addition to a small number of nominated or co-opted members, of representatives of each Sub-Register; such representatives to be elected to serve for a definite period in equal numbers by the teachers on each Sub-Register; and in such a manner as to secure that the whole Council should not retire at one time.

"10. That, as a temporary measure, the Order in Council should provide that in the first instance the Registration Council be formed in the proportions above indicated, but on nomination by certain associations or bodies to be specified in the Order."

A paper was then read by Mr. G. Warre-Cornish (University College School) on 'The Specialist and Form Systems in Secondary Schools Compared.' A full report will appear in the organ of the Association, *The A.M.A.*, for June. A discussion followed, in which Mr. E. W. Mundy (Yeovil School), Mr. J. V. Saunders (Hymers College, Hull), the Chairman, and others took part.

It is satisfactory to note that the membership of the Association now stands at

between 2,500 and 2,600. During the year which ended last March no fewer than 554 members were added. An Inquiry Sub-Committee is at work, and an Information Bureau has been engaged in collecting information.

JEANNE D'ARC IN ENGLISH CHRONICLES.

QUICHERAT, in his 'Procès de Jeanne d'Arc,' has nothing from English chronicles about the Maid from sources earlier than Caxton, except two lines concerning her capture from Wyrcester. I find, however, a few crumbs of information in MSS.

The Harleian MS. 2256, f. 200, does not even mention Jeanne as active in the relief of Orleans, which it attributes to "the Duke of Launson" (d'Alençon). Later (f. 202) it dates her capture at Compiègne as May 15 (for May 23rd), and absurdly says that there "were slayne of the Frenchmen, Armanyakkis and Scottis, ye nombre of VIII^e," while many men of coat armour were taken. Now Monstrelet, who was present, states the numbers of the French in the sortie at five or six hundred, of whom few were taken; none are known to have been prisoners, except Jeanne, her two brothers, her quarry, Jean d'Aulon, and one or two others. Jeanne is spoken of as the "wicche of France"; she "was kept in holde by the Kyng and his Counseile all tymes at his commaundement and wille."

Cotton MS. Julius B. xi., ff. 87, 88, says that Jeanne, *le pucelle de dieu*, was taken on May 23rd, "with many other worthy capteynes"; she was "a fals wyche. They held hire amonges hem for a prophete and a worthy goddesse."

Cotton MS. Vitellius A. xvi., f. 87, admits that "the pusell and the Bastard of Bourbon" broke the siege of Orleans. Speaking of the arrival of Cardinal Beaufort and his Crusaders in July, 1429, the writer says that, had he not come in time, "Rome had been lost by treason." "Rome" probably means Rouen, unless by a strange inadvertence the scribe wrote "Rome" for Paris. The capture of the Maid is ascribed to Jean of Luxembourg, Sir John Steward and Sir John Montgomery. This looks as if two Scottish knights had turned traitors. The source is clearly the letter of the Duke of Burgundy (May 23rd) to Henry VI. This is a mere copy, with a few additions, of the circular letter sent by Burgundy to various persons; the letter to the town of St. Quentin is given by Quicherat.

In *Etudes* (April 20th, 1909) Father Thurston, S.J., quotes the letter and other matter from a much earlier text (Cotton, Vitellius, ix) than that used by Nicolas in 'A Chronicle of London' (1829). The Duke says that he is at Compiègne with his army, "and with those whom you sent to me under the command of Sir John Montgomery and Sir John Styward."

These look like Scottish names, taking "Styward" for Stewart; but no such knights occur in Scottish genealogies of Stewart and Montgomery. The pair, as Father Thurston has obliged me by showing, were veterans in English service. Styward was at Agincourt. He was clearly of the Stywards of Cambridgeshire, Norfolk, and Suffolk, who, after a Stuart king came to the English throne, claimed descent from the Scottish Stewarts. Mr. Horace Round has dealt with this myth.

The Montgomerys under Edward III. had lands in Southampton, and this Montgomery was a landowner in Hants, Essex, and Herts. Both knights are English, and both, says Holinshed, were wounded in the

attack on the Maid and her company. As for the presence of Scots in her last charge, we have only the apocryphal statement that 800 Scots and Armagnacs fell, and the story of the Monk of Dunfermline that he was with the Maid "till her end." Father Thurston in *Études* quotes marvellous English brags. On July 1st they defeated 4,000 French and Scots in the forest of Compiègne, and slew 1,500! Monstrelet, far from recording this victory, says that no real attempt was made to relieve Compiègne till the successful enterprise at the end of October. There are other English boasts at least equally unsupported by Monstrelet. It is plain that the English at home knew and cared very little about Jeanne d'Arc.

A. LANG.

MORE SHELLEY CRUMBS.

THE printed catalogue of the autograph sale at Messrs. Christie's referred to in *The Athenæum* of the 3rd of April is more or less of a Shelley curiosity. The letter to Graham embodying an extended version of the song of Eloise in 'St. Irvyne' beginning with the line

How swiftly through Heaven's wide expanse is ingeniously described as a letter to "[George Farquhar] Graham," presumably because it begins "My dear Graham," offers Shelley's friend some verses to set to music if so disposed, and is therefore assumed to be to a musician mentioned in the 'Dictionary of National Biography' under the name of George Farquhar Graham. This was by no means a bad guess; although it is not to him that the letter was addressed, but to the Graham so familiar to us in the story of Shelley's early years, viz., Edward Graham, who had helped Shelley in matters connected with the publication of 'Zastrozzi.'

In the 'St. Irvyne' version of Eloise's song, to which Mr. Rossetti gave the name of 'St. Irvyne's Tower,' there are six quatrains: in the letter to Graham there are ten. Between 4 and 5 of 'St. Irvyne's Tower' this remnant of a manuscript reads thus:—

For there a youth with darkened brow
His long lost love is heard to mourn
He vents his swelling bosom woe—
"Ah! when will hours like those return?"
O'er this torn soul o'er this frail form
Let feast the fiends of tortured love
Let lower dire fate's terrific storm,
I would the pangs of death to prove.]

Ah! why do prating priests suppose,
That God can give the wretch relief,
Can stop the bosom's bursting woes
Or calm the tide of frantic grief?

Within me burns a raging Hell
(line cut off with the foot of the leaf)
Fate I defy thy fiercer spell
And long for stern death's welcome ho[ur.]

No power of Earth, of Hell or Heaven
Can still the tumult of my brain
The power to none save _____s given
To calm my bosom's frantic pain

The tenth stanza in the manuscript is much mutilated, but corresponds generally with the fifth in 'St. Irvyne,' thus:—

Ah why do darkening shades conceal
The hour when man must cease to be?
Why may not human mind's unveil
The dark shade of futurity?

The sixth stanza in 'St. Irvyne' is special to the version of that book, and never formed any part of the piece offered to Graham in the mutilated letter sold on the 31st of March. The fourth line of stanza 5 in 'St. Irvyne' is

The dim mists of futurity?

The catalogue prints "woe" at the end of line 3 in the seventh quatrain; but the mistake is not in the MS., which reads "woes" clearly enough.

I take this opportunity of noting that along with the letter to Leigh Hunt lent to me by Messrs. Henry Sotherton & Co. (*Athenæum*, April 10th) is an interesting fragment of the autograph manuscript of 'Laon and Cythna.' It was doubtless Leigh Hunt who preserved it; for it fits between two other fragments preserved by him, and dealt with in the commentary of my library edition of Shelley's works (1876-7, vol. i. p. 80 and pp. 250-4). Of four lines in this fragment, indeed, there is a facsimile in Leigh Hunt's 'Lord Byron and some of his Contemporaries': they are:—

Virtue, & Hope, & Love, like light & Heaven,
Surround the world.—We are their chosen slaves.
Has not the whirlwind of our spirit driven
Truth's deathless germs to thought's remotest caves?

So stands the manuscript: the facsimile is one of the thin-lipped copper-plate things of the period, done by no very expert hand; but I never felt disposed to dispute its evidence of Shelley's particularity about spelling with an initial capital any common noun used personally. Virtue, Hope, and Love, being sufficiently personalized to own slaves, have initial capitals; and the manuscript shows, even more clearly than Hunt's copper-plate did, that the poet had so far deliberated on the point as to paint in the capitals after writing "hope" and "love" with small initial letters. In stanza xxi. "Autumn" and "Winter" were not similarly treated, and the lack of initial capitals which the manuscript shows was not supplied even when Shelley's edition was at press. In stanza xxii. a cancelled *w* standing between "tears" and "that" records the poet's alertness to the objections against "which" in such a place; but in the next quatrain he finished the first and third lines both with "bearest," and did not find it out till the book was being printed. In the Alexandrine

Disturbing not the leaves which are her winding-sheet

there is a cancelled reading, "grass" for "leaves"; but as "leaves" is written over it and no "is" for "are" figures in the line, "leaves" was of course an instantaneous emendation made in the act of composition.

H. BUXTON FORMAN.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Adler (Hermann), *Anglo-Jewish Memories*, and other Sermons, 5/ net.
Eckhart's (Meister) Sermons, 1/ net. Translated into English for the first time by Claud Field. One of the Heart and Life Booklets.
Hall (C. C.), *Christ and the Eastern Soul*, 6/ net.
Kelly (A. P.), *Rational Necessity of Theism*, 2/ net.
North (Lionel), *Human Documents: Lives rewritten by the Holy Spirit*, 2/6.
O'Leary (Rev. de Lacy), *The Syriac Church and Fathers*, 2/ net. A brief review of the subject.
Powell (Lyman P.), *The Emmanuel Movement in a New England Town*, 5/ net. A systematic account of experiments and reflections designed to determine the proper relationship between the minister and the doctor in the light of modern needs. Illustrated.
Sauter (B.), *The Sunday Epistles*, 16/ net. Edited by his Monks, translated by J. F. Scholfield.
Sharman (H. B.), *The Teaching of Jesus about the Future*, 13/6 net.
Smyth (W. Woods), *Bankrupt Views of the Bible*, 2/6 net.
Tisdall (Rev. W. St. Clair), *A Manual of the Leading Muhammadan Objections to Christianity*, 2/6. Second Edition, revised.

Fine Art and Archaeology.

- Bradley (C. B.), *The Oldest Known Writing in Siam: the Inscription of Phra Ram Khamheng of Sukhothai*, 12/6. An address before the Siam Society. Reprinted from the *Journal of the Society*.
Clinch (G.), *English Costume, from Prehistoric Times to the End of the Eighteenth Century*, 7/6 net. With 131 illustrations.
Davenport (Cyril), *English Heraldic Book-Stamps*, 25/ net. Photography for the Press, 1/ net. By the Editors of *The Photogram*.
Turner (J. M. W.), *Water-Colours*. Text by W. G. Rawlinson and A. J. Finberg, 5/ net. 'Studio' Spring Number.

Poetry and Drama.

- Baxter (J. D.), *The Witch of Fendle*, 1/6 net. A play of Tudor Days.
Bonar (Horatius), *Hymns of Faith and Hope*, 1/ net. A selection from the first, second, and third series. Another of the Heart and Life Booklets.
Davies (O.), *Between-Time Poems*, 3/6 net.
Douglas (Lord Alfred), *Sonnets*.
Journal of the Poetry Recital Society, No. I., 1d.
Palgrave (F. T.), *The Golden Treasury*, 3/6 net. New Edition, containing the first and second selections in one volume.

Music.

- Fisher (H.), *The Musical Examinee*, 5/ net. A series of 1,000 questions on points of theory required for various examinations, with answers.
Upton (G. P.), *Women in Music*, 3/6 net. Treats of the influence of women in music, and specially of the wives of famous composers.

Bibliography.

- Birmingham Free Libraries: Books and Pamphlets on Trades, Machinery, &c., in the Reference Library, Part II.

Philosophy.

- Bevan (Rev. J. O.), *The Genesis and Evolution of the Individual Soul Scientifically Treated*, 2/6 net. Including also problems relating to science and immortality.

History and Biography.

- Anglo-Saxon Chronicle, newly translated by E. E. C. Gomme, 6/ net.
Canadian Club of Harvard University. Edited by Benjamin Rand.
Collison-Morley (Lacy), *Giuseppe Baretti*, 10/6 net. Has an account of his literary friendships and feuds in Italy and in England in the days of Dr. Johnson. Has an introduction by the late F. Marion Crawford, and a portrait.
County Pedigrees: Vol. I. Nottinghamshire, 5/ net. Edited by W. P. W. Phillimore.
Curwood (J. Oliver), *The Great Lakes*, 15/ net. An account of the vessel that ploughed them, their owners, their sailors, and their cargoes, with 73 illustrations and a map.
Fletcher (C. R. L.), *An Introductory History of England, 1660-1815*, Vols. III and IV, 5/ net.
Friedländer (Ludwig), *Roman Life and Manners under the Early Empire*, Vol. II, 6/ net. An English translation.
Grierson (Major-General J. M.), *Records of the Scottish Volunteer Force, 1859-1908*. These 'Records' are designed as a contribution to the military annals of Scotland.
Huneker (James), *Egoists*, 6/ net. A book concerning Stendhal, Baudelaire, Flaubert, Anatole France, Huysmans, Barrès, Nietzsche, Blake, Ibsen, Stirner, and Ernest Hello, with portrait of Stendhal, and an unpublished letter of Flaubert. The studies first appeared in various American magazines and newspapers.
Jones (M. W.), *The Gunpowder Plot and the Life of Robert Cateby*, 2/6 net. Includes an account of Chastleton House.
Leslie (Major John H.), *The Dickson Manuscripts, January to July, 1812*, 2/6. Diaries, letters, maps, account books, and various other papers of the late Major-General Sir Alexander Dickson, with 4 maps and 8 illustrations.
Oliver (F. S.), *Alexander Hamilton*, 1/ net. See notice of earlier edition in *Athenæum*, July 14, 1908, p. 89.
Phillips (J.), *The History of Pembrokeshire*, 12/6 net.
Register of the Parish Church of Knodishall, co. Suffolk 1566-1705, 6/ net. Transcribed and edited by Arthur T. Winn.
Statesman's Year-Book, 10/6 net. Edited by J. Scott Keltie with the assistance of I. P. A. Renwick.
Thomson (A.), *Coldingham: Parish and Priory*. The result of several years of historical research.
Watson (Col. Sir Charles M.), *The Life of Major-General Sir Charles William Wilson*, R.E., 15/ net. With portraits, maps, and illustrations.

Geography and Travel.

- Howe (Maud), *Sun and Shadow in Spain*, 12/6 net. With pictures from photographs and illustrations in colour. New Edition.

Sports and Pastimes.

- Dunn (A.), *Club Bridge*, 5/ net. Addressed primarily to readers who have already some acquaintance with the game.
W. G.'s Little Book, 1/ net. A popular book on cricket old and new.

Education.

- Cambridge University Reform, 6d. net.
Kikuchi (Baron Dairoku), *Japanese Education*, 5/ net. Lectures delivered in the University of London.

Philology.

- Modern Language Review, Vol. IV., No. III., 4/ net.

School-Books.

- Jackson (C. S.) and Roberts (W. M.), *A First Dynamics*, 5/ net.
Layng (A. E.), *A General Textbook of Elementary Algebra, with Answers*, 4/6.
Poole (W. M.) and Lassimonne (E. L.), *Textes et Questions*, 1/6.

Science.

- Collected Papers of Joseph, Baron Lister, 2 vols., 42/ net.
Pond I Know (The), 8d. With 14 coloured and many black-and-white illustrations. Edited by W. P. Westell and H. E. Turner.
Rausenberger (F.), *The Theory of the Recoil of Guns with Recoil Cylinders*, 10/6 net. Translated by Alfred Slater.
Rise and Progress of the British Explosives Industry, 15/ net. Published under the auspices of the VIth International Congress of Applied Chemistry by its Explosive Section.
Stonham (Charles), *Birds of the British Islands, Part XIV.*, 7/6 net. With illustrations by Lilian M. Medland.
Sutherland (W.), *The Call of the Land*, 6d. A book on small holdings in Scotland.

Fiction.

- Albanesi (Madame), *The Strongest of All Things*, 7d. net. See review in *Athen.*, June 8, 1907, p. 693.
- Barnett (L. D.), *The Golden Town*, and other Tales, 2/6 net. From *Sons of Deva's 'Ocean of Romance-Rivers.'* Part of the *Romance of the East Series*.
- Batson (Mrs. Stephen), *The Gay Paradieses*, 6/. The story of the lives of an imaginary country family of distinction early in the nineteenth century.
- Bretherton (Ralph H.), *An Honest Man*, 6/. The story of a man who was ruined by his own quixotry.
- Burgin (G. B.), *The Slaves of Allah*, 6/. A Turkish story. Croker (R. M.), *The Youngest Miss Mowbray*, 7d. net. See *Athen.*, Sept. 15, 1906, p. 293.
- By (R. and C. B.), *A Mother's Son*, 6d. See review of earlier issue in *Athen.*, Aug. 24, 1907, p. 204.
- Hyne (C. J. Cutcliffe), *Thompson's Progress*, 7d. net. A study of a "masculine" man.
- Kaye-Smith (Sheila), *Starbrace*, 6/. A tale of 1745.
- Keays (H. A. Mitchell), *Me and my True Love*, 6/. Deals with American society.
- Lowndes (Mrs. Belloc), *Studies in Wives*, 6/. Some of these stories have appeared in this country, and others in America.
- Lyons (A. Nell), *Sixpenny Pieces*, 6/. Tales of a sixpenny East-End doctor.
- Marchmont (A. W.), *Sir Gregory's Silence*, 6/. Sir Gregory's son falls in love with a typist, and a rich American lady schemes to prevent their marriage. She is aided by a man who poses as a United States Senator, and attempts to blackmail Sir Gregory.
- Perrin (Alice), *The Spell of the Jungle*, 1/ net. See review in *Athen.*, Jan. 3, 1903, p. 11.
- Roberts (C. D. G.), *The Backwoodsmen*, 6/. A volume of nature and animal stories with 22 plates.
- Shand (Christine R.), *Miss Pilsbury's Fortune*, 6/. The story of wealth which is built up by the advertising of pills, but does not contribute to happiness.
- Tynan (Katharine), *Cousins and Others*, 6/. About a dozen short stories. Irish life is well represented in the first.
- White (Percy), *The House of Intrigue*, 6/. Depicts a social circle expectant as to an inheritance.
- Wicks (F.), *My Undiscovered Crimes*, 1/ net. With illustrations by Harry Furniss and a. Morrow. One of the stories is republished; the rest are new.

General Literature.

- Country Life, Summer Number, 1/. An exceptionally large and interesting number, with special account of Blenheim.
- Hardie (J. Keir), *India*, 1/ net. Impressions and suggestions.
- Harris (W. J.), *The First Printed Translations into English of the Great Foreign Classics*, 2/6 net. A supplement to textbooks of English literature.
- Strachey (J. St. Loe), *A New Way of Life*, 1/ net. A plea for universal military service, reprinted from *The Spectator*.
- Pamphlets.
- Allen (F. Sturges), *Noah Webster's Place among English Lexicographers*. An address delivered before the Modern Language Club at Yale University, at the commemoration of the 150th anniversary of Webster's birth, Oct. 16, 1783.
- Cambridge, Annual Report of the Fitzwilliam Museum Syndicate for 1908.

FOREIGN.

Law.

- Meill (F.), *Lehrbuch des internationalen Konkursrechts*, 7m. 50.

Fine Art and Archaeology.

- Adam (P.), *Dix Ans d'Art français*, 3fr. 50.

Poetry and the Drama.

- Praviel (A.) et Brousse (J. R. de), *Anthologie du Félibrige*, 3fr. 50. With French translations on the facing pages.
- Beyher (P.), *Les Masques anglais: Étude sur les Ballets et la Vie de Cour en Angleterre, 1512-1640*.

Science.

- Cyon (E. v.), *Leib, Seele, u. Geist*, 4m.
- Ostwald (W.), *Grundriss der Kolloidchemie*, 12m.
- Urstein (M.), *Die Dementia præcox u. ihre Stellung zum manisch-depressiven Irresein*, 15m.

Fiction.

- Prévost (M.), *Pierre et Thérèse*, 3fr. 50.

* All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

'FIFTY YEARS OF NEW JAPAN' is the provisional title given to an important work on the modern growth of the country. It is compiled by Count Okuma, late Prime Minister of Japan, with the assistance and co-operation of various specialists. The work is being edited by Mr. Marcus B. Huish, Vice-Chairman of the Japan Society. It will be published in the early autumn by Messrs. Smith & Elder in two volumes.

MR. JUSTICE DARLING is publishing immediately with the same firm a book

of verse, which includes 'On the Oxford Circuit' (in which he has made many changes and additions), also a number of sonnets and other poems, the whole being illustrated by Mr. Austin O. Spare.

DR. SVEN HEDIN's new book, 'Trans-Himalaya: Discoveries and Adventures in Tibet,' will be published in November by Messrs. Macmillan & Co. The work, which will give a full account of the explorer's last journey, will be in two volumes, and will contain about 400 illustrations.

MESSRS. OLIPHANT, ANDERSON & FERRIER have in the press a translation by the Rev. Neil Buchanan of the third edition of 'Die Lebenskräfte des Evangeliums,' which they will publish under the title of 'The Living Forces of the Gospel: Experiences of a Missionary in Animistic Heathendom,' by the Rev. Johannes Warneck.

THE REV. W. S. CROCKETT last week gave to the General Assembly of the Church of Scotland the report of the Committee which have in hand the revision and bringing up to date of Dr. Hew Scott's 'Fasti Ecclesiæ Scotticæ,' which records the names of all the ministers of the Church of Scotland from the Reformation downwards. The work of chronicling the succession within each of the 1,433 parishes of the Church is proceeding satisfactorily. Scott brought it down to 1839, and when it is revised and written up to date the Committee hope to publish the whole in six volumes of 600 pages each.

THE death was announced from Torquay last week of Mr. G. R. Elsmie, C.S.I., LL.D., who had been assistant Commissioner in the Punjab, Judge in the Chief Court 1878-85, and Financial Commissioner 1887-93. He published 'Epitome of Cabul Correspondence' (1864); 'Notes on Peshawar Crime' (1884); 'Lumsden of the Guides' (1899); 'Field-Marshal Sir Donald Stewart' (1903); and 'Thirty-Five Years in the Punjab' (1908).

IN connexion with the bicentenary of the birth of Dr. Johnson it is proposed to hold an Exhibition of Johnsonian MSS., Books, Portraits, Pictures, Relics, &c., at Lichfield in September next. The Mayor of that city asks for help in these details, and announces that it has been resolved to allow books, papers, and articles to be sent either on loan or sale. All communications should be addressed to the Town Clerk, Guildhall, Lichfield.

MR. MURRAY announces 'Fiona,' a novel by Lady Napier of Magdala. Although its earlier scenes are in Italy, it is a tale of the Highlands of Scotland, and treats of love and social life.

CAPT. SHAW is publishing next week a new book with Messrs. Cassell entitled 'A Daughter of the Storm.' It is a story of the sea, and incidentally shows the risk to our mercantile service of engaging so many alien sailors.

CLARE COLLEGE has, says *The Cambridge Review*, elected Dr. Rendel Harris and Mr. Owen Seaman to Honorary Fellowships. The first is a man of great learning, while Mr. Seaman has academic distinction to his credit as well as his excellent tributes to the lighter Muse.

IN the same number a controversy is proceeding concerning, *inter alia*, a statement that the Vice-Chancellor has declined to allow the University arms to be stamped on volumes of Swinburne selected as a prize. The statement at present lacks definite evidence to support it, and, we hope, will be disproved.

THE Modernist and "New Theology" controversies have had an interesting sequel. In consequence of the growing need for discussion of the progressive movement in religion and social ethics, a number of well-known men have constituted themselves an Editorial Board for *The Christian Commonwealth*, which will in future be of a more comprehensive character.

MR. GOSSE's 'Swinburne: Personal Recollections,' in *The Fortnightly*, and 'A Tribute to Swinburne,' by Mr. Ernest Rhys, in *The Nineteenth Century*, are noteworthy appreciations of the poet.

THE fêtes at Arles last Sunday belie the time-honoured legend about a prophet and his country. Mistral has not only been officially recognized as the most distinguished poet of the "Félibrige," but has also enjoyed the unusual honour of attending at the official inauguration of a monument to himself. M. Dujardin-Beaumetz made an eloquent speech on the occasion.

MESSRS. HUTCHINSON & Co. will publish immediately 'The Doctor's Wife.' This is a translation of the well-known book by Colette Yver, which is entitled 'Princesses de Science,' and appeared in 1907. The rendering has been made by the Countess de Bremond.

M. MARCEL PRÉVOST has been elected to the Académie Française in succession to Victorien Sardou. There were four ballots, at each of which M. Prévost secured the largest number of votes.

THE death in his sixty-seventh year is announced of a Professor of History at the University of Königsberg, Dr. Karl Lohmeyer. Though severely handicapped by physical infirmity—he was born without arms—he won for himself a considerable reputation as historian and critic, and was the author of a number of interesting works, among them 'Geschichte von Ost- und West Preussen' and 'Herzog Albrecht von Preussen.'

RECENT Parliamentary Papers of interest to our readers are: National Gallery, Report (3d.); Irish Universities, Statutes for Colleges, &c., Galway (1s.), Cork (1s.), Dublin (1s.), Queen's, Belfast (1s.); National University of Ireland (1s. 6d.); and Annual Report of the Local Government Board, Supplement containing Report of the Medical Officer (3s. 2d.).

SCIENCE

OUR LIBRARY TABLE.

The Sportsman's British Bird Book. By R. Lydekker. (Rowland Ward.)—Most books on birds are written by specialists, but the fact that Mr. Lydekker is a zoologist first and an ornithologist as an afterthought makes for breadth of view and correctness of perspective. Sound, accurate, and up to date, the author at once inspires confidence; and it is certainly convenient to find in a single trustworthy book ample information on questions of classification, geographical distribution, and the like, as well as short cuts to identification under varying conditions. The careful description of the young of most species is more than is generally attempted. In discussing the remarkable variations of plumage that characterize the buzzard, Mr. Lydekker says, "Although paler specimens have been supposed to be immature, there is no decisive evidence that such is the case," and argues that the rarity of the type indicates almost certainly that it is not so. In support of this contention it may be mentioned that in 1908 the present writer had under observation a buzzard's nest where one of the parent birds, presumably the female, boasted plumage in which white largely predominated; her offspring, on the other hand, after leaving the nest was as dark as his other parent.

Apparently as a concession to the sportsman, but actually with sufficient scientific justification, the game birds have been selected as the starting-point, and in the rest of the grouping the perching birds are relegated to the last place. In the matter of nomenclature a wise discretion has been exercised, but the author has his own predilections among vernacular names. We note the omission of the names of all authorities. In a work which is necessarily largely compiled from the observations of others, unsupported statements might lose force, but for the high reputation of the author. When we read, for instance, of the golden-crested wren that "during the journey across the North Sea some at least of these tiny travellers ride on the backs of larger birds, such as owls," we realize that this time-honoured assertion has at last emerged triumphantly from its temporary eclipse. Mr. Lydekker is not prepared to believe that shags sometimes use their wings under water, though Macgillivray, himself at first sceptical on this point, subsequently vouched for the fact from personal observation, and was endorsed by Seebohm. On the other hand, we find that the oft-repeated statements as to the fabulous number of eggs laid by the wren are accepted without question.

Mr. Lydekker makes little reference to the songs and notes of birds. The willow-wren is described vaguely as being at once distinguishable from the chiff-chaff by its song, "which is more like that of the wood-wren"; but this does not help very much, as the wood-wren in turn is only said to utter a "characteristic song." The singing qualities of the marsh warbler are ignored altogether.

The World's Peoples. By A. H. Keane. (Hutchinson & Co.)—Dr. Keane has written an interesting account of the different peoples of the world. It is a mine of information clearly expressed and beautifully illustrated. Dr. Keane's interests are mainly ethnological, and his extraordinarily wide range of knowledge of different peoples and his skill in giving it expression were

never better shown than in this book. It is no doubt desirable to be somewhat dogmatic in a popular work, but in theoretical matters Dr. Keane seems to us to enunciate as definitely determined results, conclusions based on insufficient data.

Suffolk. By W. A. Dutt. Illustrated. (Cambridge, University Press.)—Mr. Dutt's brief treatise is a welcome specimen of a new and admirable series of "Cambridge County Geographies." The scope of the work is purely elementary, and principally confined to facts physical, geological, historical, and administrative; but these are attractively marshalled, and, in conjunction with numerous excellent illustrations, form a volume which should certainly attract youthful students. Particularly good as regards detail are the two pictures showing the flintwork in the porch of Ufford Church; while the view of the recently constructed harbour and quay at Southwold sufficiently indicates that the series is up to date in its information. The antiquities and industries of the county, its harbours, waterways, and lighthouses, the race characteristics of its inhabitants, and its personal and literary associations are adequately dealt with, and a list of the principal towns and villages is included, together with maps, and diagrams illustrative respectively of population, agriculture, and the herring fishery.

To the same series Mr. Dutt also contributes the volume on *Norfolk*, which is arranged on similar lines. As in the companion work, the excellence of the illustrations is a notable feature, and with their aid this brief survey of the history and present condition of the county can hardly fail to stimulate a desire for more advanced studies of a kindred nature.

Outlines of Electrical Engineering. By Harold H. Simmons. (Cassell & Co.)—Those who are in search of a single volume from which they may obtain a good general idea of electricity and its many applications may well do worse than get Mr. Simmons's book, for, while it does not claim to include every phase and operation of electricity, there are very few which are not described in it. It is not a book for the absolute tyro, for some previous acquaintance with the terminology of the science is necessary, but more advanced students will find it a trustworthy guide. To select one item for special remark—the chapter on accumulators is particularly well done; not only does it describe in lucid terms the making of the several kinds of accumulator plates, but also it gives one a very good idea of what an accumulator or "storage-battery" is, and how it works; while a noteworthy warning is given of the damage done frequently by those who ought to know better, by "sparking" or "short-circuiting" an accumulator, in order to ascertain whether it is charged or not. In this chapter, as in other parts of the book, there is a certain amount of repetition which is useful for emphasizing important points; and in dealing with electro-plating Mr. Simmons gives the quantities of the various ingredients in the metric as well as the English equivalents.

There is a short historical account of the lodestone, and it is interesting to trace the connexion between the discovery of "magnets" by the ancient Greeks at Magnesia in Asia Minor, and the "magneto" familiar to those who drive motor-cars to-day. The Greeks do not appear to have known the geographical properties of the magnetic ore, and its name of lodestone is due to the Norwegians, who, so far back as the eleventh century, called it "leading-stone."

Among the most wonderful applications of electricity is the powerful electromagnet used in iron foundries at the end of a crane chain instead of a hook. The magnet is merely placed against the heavy mass of metal to be hoisted, and when the electric current is switched on, the weight can be hoisted and moved about as required, even though it be so hot that it cannot be handled, thus saving the time which would otherwise be lost while the metal was cooling. At the other end of the scale is the little electromagnet used for extracting metallic splinters from workmen's eyes.

Under the heading of 'Electric Traction' we find a description of the G.B. system of surface-contact, which was recently the subject of controversy in the London County Council. Mr. Simmons does not commit himself on the subject, but he appears to approve of this system, which has the undoubted merit of costing little more than half the outlay on the ordinary underground method, and very little more than the overhead system.

It is impossible to recount all the branches of electrical science described in the volume, which is written in a readable and scholarly manner throughout, with not more than the necessary complement of mathematical formulae. The weakest point of the book is its index, which is inadequate. Many of the topics discussed in the thousand pages of the text do not appear in this section, which fills but six pages. A glossary of the technical terms employed would have made the work available to a larger number of readers.

ANTHROPOLOGICAL NOTES.

DR. MARCELLIN BOULE in *L'Anthropologie* refers to the petition recently presented to the Prime Minister by Prof. Ridgeway, as President of the Royal Anthropological Institute, for a subsidy to that Institute in its function as the Anthropological bureau of the British Empire. He approves the argument by which the petition was supported, and expresses the hope which we all feel that the Chancellor of the Exchequer may still be able to give effect to it.

The Times records the death, after an illness of a few days, at the age of seventy, of Dr. Johannes Diedrich Eduard Schmeltz, Director of the Leyden Museum of Ethnography. His name is familiar to us as founder and editor of the *Internationales Archiv für Ethnographie*, which has been referred to many times in these columns, and to which he contributed numerous learned and scholarly papers. He was joint author with Mr. De Clercq of an excellent work on Netherlandish New Guinea, noted in *The Athenæum* for April 29, 1893. British anthropologists had the opportunity of making his acquaintance when he attended the British Association meeting at Oxford in 1894, and read a paper before Section H on the shells used in the domestic economy of the Indonesians.

Dr. L. Laloy in *L'Anthropologie* concurs with Herr Otto Schoetensack of Leipzig that the fossil lower jaw of *Homo Heidelbergensis* is the most ancient relic of humanity yet discovered, being incontestably Pliocene. It is remarkable for its massive appearance, and the complete absence of a chin. He considers that it presents more primitive characters in some respects than those of the anthropoids, and that it is only superior to them in its projection and the form of the dental curve.

M. A. J. Reinach contributes to the same periodical the first portion of a learned dissertation on the arrow in Gaul; its poisons and their antidotes.

The Abbé Breuil and Señor Juan Cabré Aguila contribute a paper on the rock paintings of the lower basin of the Ebro, viz., those of Calapata to Cretas, in Lower Aragon, and the open-air frescoes of Copul, in the province of Lerida, Catalonia. Most of these are animal pictures or hunting scenes, but one is interpreted by the authors as representing a dance of nine half-clothed women around a nude man, suggesting the performance of some rite of initiation.

An exposition of Italian ethnography is being organized in connexion with the proposed festivities to celebrate at Rome in 1911 the fiftieth anniversary of the proclamation of the Kingdom of Italy.

Mr. F. J. Arne, of the Museum of National Antiquities at Stockholm, has discovered worked flints in North Syria, of Chellean type, where no previous discoveries of the kind had been made.

Dr. Joseph Bellucci furnishes *L'Anthropologie* with some observations on thunderstones and on the superstitions of the Soudanese peoples with regard to the flint implements so designated by them.

Dr. P. Rivet contributes the first part of a mathematical essay on the subject of prognathism, which he has studied from theoretical and critical points of view, and he expounds a new technical system for the measurement of the angles.

Dr. Chervin, a past president of the Society of Anthropology of Paris, and member of the Commission of Travel and Missions and of the Committee of Historical and Scientific Research at the Ministry of Public Instruction in France, has published a report on Bolivian anthropology in three volumes: the first relating to ethnology, demography, and metric photography; the second to anthropometry; and the third to craniology. In each volume the methods used are clearly described and fully illustrated.

THE TOTAL ECLIPSE OF THE SUN ON JUNE 16, 364.

30, Albany Road, Stroud Green, N.

THE elements of this particular eclipse are given in the 'Art de vérifier les Dates,' 1818, tome i., at the year-date; and also in the 'Canon der Finsternisse,' 1887, at No. 3738. The latter authority times true conjunction at 12 54 P.M., on the meridian of Greenwich. In the 'Iconographie zum Canon der Sonnenfinsternisse,' S. 151, the track of the lunar shadow is drawn across the map of Scotland in latitude 60°. This eclipse was observed at Alexandria, and commented upon by Theon, the father of Hypatia; and it was seen, and its date and circumstances recorded, at Winchester, in the county of Durham. The dated British record is preserved for us in the 'Grand St. Graal.' This romance was written about the end of the twelfth century by Robert de Borron, who (so we are told) turned it into French out of Latin. The original work is reported to have been compiled in "White" Britain, in about A.D. 750. Borron's French was edited by Eugene Hucher in 'Le Saint Graal, ou le Joseph d'Arimatee, première branche des Romans de la Table Ronde,' 1877, 3 vols., and it is on p. 405, vol. ii., that we find the record referred to. The eclipse was observed in a fortified city in Britain called "Orbérique," at the birth of a Christian prince of high lineage who was baptized "Celidoines." Orbérique, through a hypothetical form Corbérique, represents Corbenic or Corbin, the City of the Graal, which is also called Corbière, and "Monsalvach," i.e., Mons Sylvaticus. This city I identify with Winchester, the "Unouia" of the Itineraries, and the "Castellum Guinuon"

of the 'Arthuriana' in the 'Historia Brittonum,' near the "Silua Celidonis." "Celidoines" is the Old French representative of the Latin name Chelidonius or Celidonius, the name of a fifth-century Bishop of Vesontio, *inter al.*; and it is the etymon of the early British name Celidón, the later Celyddon.

The record of the eclipse of 364 appears in the 'Grand St. Graal' as follows, reference being made to Celidoines:—

"....à son naissement avint en la cité d'Orbérique une moult grant merveille qui n'estoit mie acoustumée à véoir. Car il nasqui en un jour d'estet et molt biel, en droit midi, et si fu el secont jour des kalendes en junget. Et tant il fu nés, à cele eure comme vous avés oit, si avint cose maintenant que li solaus que en sa grant clarté et en sa grant calour devoit estre à ticle eure, s'aparut tout autressi apiement com il faisoit au matin quant il liève, et la lune fu autressi clèrement véue comme s'il fust nuis, et les estoiles tout ensement...."

This account is obviously embellished by the statement that the moon was seen during the eclipse. The alleged appearance of the stars, also, may be an addition; but that point will be elucidated by Mr. P. H. Cowell of the Royal Observatory, who, at the request of Mr. Andrew Crommelin, made on my behalf, has very kindly applied his lunar tables to the calculation of the times and phenomena of the eclipse. Mr. Cowell regards it as certain that the eclipse was very large at Winchester, and it is his intention to deal with the record in an astronomical monograph.

The only real difficulty presented by the French report is conveyed by the date "II. Kal. Junget." *Junget* and *Juignet* are Old French forms of *Juillet*, and "el secont jour des kalendes en junget" may equate either June 30, the usual equation, or June 15-16, an abnormal one, the use of which can be paralleled in eighth- and ninth-century Frankish annals and other documents. The method employed consisted in making the calendar month commence on the day following the Ides of the preceding month, and end on its own Ides. In this way the Kalends were made to fall in the middle of the month: compare the phrase *mense fere mediante* in the report of the eclipse of October 29, 878, in the annals of St. Waast's ('*Annales Vedastini*,' ed. Pertz, 'M.G.H.,' 'S.S.,' i. 517). The Benedictines (*u.s.*, ii. 21) give an extract from the ninth-century annals of Lauresheim in which August 14 (xix. Kal. Septembr.) is styled "in capite kalendiarum Septembris." The history of this practice is unknown. It may have been introduced among the Germans by the Northumbrian monks who converted them in the seventh and eighth centuries. The second day of the Kalends of July, computed in this way, is June 15, however, whereas June 16, Kal. iii., is required. But we do not know at what hour the British provincial who recorded the eclipse we are concerned with commenced the day. There were several commencements in early mediæval times: e.g., at vespers; at midnight; at dawn; and at half-an-ecclesiastical-hora after midday. The time last mentioned is that referred to as the one "quem diximus horarum terminum" by the fifth-century British monk who forged the Paschal Canon which the schismatic Scotto-British Churches in the sixth and seventh centuries attributed to Anatolius of Laodicea. Consequently the date "el secont jour des kalendes en junget" may have been systematic, and therefore correct. In any case the extremely rare occurrence of a solar eclipse at a certain hour, on a certain day, in any country, compels us to identify the eclipse recorded

in the 'Grand St. Graal' as that of June 16, 364, at 12 o'clock noon.

I now come to the identification of Celidoines. In the famous Welsh tale of 'Kulhwch and Olwen' the hero introduces himself to King Arthur as "Kulhwch, the son of Kilydd, the son of Kelyddon Gwledig, by Goleuddydd, the daughter of Anllawdd Gwledig." It is this Kelyddon Gwledig, i.e., Celidonius, Dux Britannia, whom I identify with Celidoines, and for the following reasons. In the tale Arthur is made to call Kulhwch his cousin; which is quite correct, inasmuch as Arthur's mother Eigr was also a daughter of Anllawdd Gwledig. St. Iltyd, too, was a cousin of Arthur, being son of another daughter of Anllawdd. Arthur was defeated at "Camlan" in the 93rd year of the era of Stilicho's Consulship, i.e., in A.D. 492; and his victory at "Mons Badonicus" occurred in the 71st year of that era, i.e., in A.D. 470. The latter year saw the birth of St. Gildas, the son of Kaw, who was educated by St. Iltyd. Among Gildas's schoolfellows were St. Paul of Leon, who died in A.D. 573, aged one hundred years, and St. David of Menevia, the son of Sandde, who was born in the thirtieth year after St. Patrick's emigration to Ireland, namely, in A.D. 462. St. David's mother Nonn was daughter of Cynyr of Cair Gawch, or Coccium, a son of Anllawdd Gwledig by Gwen, daughter of Cunidda Gwledig, the "Tchionatu Lander" of the Graal legend. Cunidda's son Ceredig Ceredigion was father of Cedig, St. David's paternal grandfather. I am setting down these genealogical data just as they occur in the Welsh pedigrees of the eleventh and twelfth centuries. If the false and late chronological notions which are allowed to distort and nullify the testimony of these historical documents could be set aside for a few moments, it would be perceived that the descents enumerated are in harmony with each other and with the date of the eclipse. The activity of Anllawdd Gwledig must be assigned to the first third of the fifth century. In all probability he was elected to fill the office of Gwledig Prydain, just as his grandson Arthur was. But Anllawdd's father-in-law Cunidda, and his daughter Goleuddydd's father-in-law Celyddon, were probably appointed to their office by imperial authority, and in the order in which I have named them. Ceredig Ceredigion was the fifth son of Cunidda; consequently, as Cunidda's great-grandson St. David was born in 462, Cunidda himself may have been rather older than Celyddon, who was born, as I have demonstrated, at midday, during the solar eclipse of June 16, 364, "el secont jour des kalendes en junget," "en droit midi."

ALFRED ANSCOMBE.

SOCIETIES.

BRITISH ACADEMY.—May 26.—Lord Reay in the chair.—Prof. W. Ridgway, Fellow of the Academy, read a paper entitled 'Minos the Destroyer rather than the Creator of the so-called "Minoan" Culture of Cnossus.'

He said that when in 1896 he ventured to suggest that Cnossus would prove to be a great seat of the Ægean culture because of the legendary prominence of Minos, and from the ruins already known there, he was ridiculed for credulity by some leading archaeologists. In 1901 (in his 'Early Age of Greece') he repeated the belief that Cnossus would prove one of the chief foci of the Ægean culture, and before his book was printed off Mr. Evans had begun his splendid discoveries. Since then Minos has rapidly grown in popularity. Mr. Evans unfortunately did not follow the nomenclature adopted by the excavators of Troy and Phylakpi, &c., but had given the term "Minoan" to all strata later than the Neolithic period, dividing them into Early Minoan I., II., III.; Middle Minoan I., II., III.; and Late Minoan I., II., III., in fanciful allusion

to the nine years of Minos when he became king. Mr. Evans applied the term Minoan to the whole Ægean Bronze Age culture, but others (e.g., Prof. Burrows) have gone much further, and speak of the Minoan language, and finally have made it ethnic, and call all the people of Crete and the Ægean Isles Minoans, wishing to substitute this term for historical names, such as Achæans and Carians.

Through the so-called Early Minoan I., II., III., Middle Minoan I., II., III., and Late Minoan I., II., there is a continual development of art, though there are marks of catastrophes at the end of the various periods. But with the destruction of the great palace at the end of Late Minoan II. there is an essential change. With Late Minoan III. comes a new era heralding the transition to the Early Iron Age. To this period belongs the hall with the throne, which Mr. Evans regards as that of Minos. But as Minos comes in the last of the nine periods called after him, it is as unscientific to use the term Minoan of the earlier period, as it would be to speak of the period from Elizabeth down to the present as Late Victorian, that from Elizabeth to the Norman Conquest as Middle Victorian, and that from the Conquest to the Stone Age as Early Victorian.

The destruction of Cnossus at the end of Late Minoan II., was not from some petty revolt, but rather from some great potentate who brought in a different culture. The chronology of the Late Minoan period is fairly well fixed by a comparison with Egyptian frescoes (Rehmaria and Sen-Mut) which fall about B.C. 1450, but it is not likely that the destruction would follow immediately on the latest points of comparison with Egypt. Accordingly Prof. Burrows (a chief supporter of the current theory) would place with probability the date of the destruction shortly before B.C. 1400. Was there any great ethnic movement at that time, and was there any great name associated with such a movement, which might have caused the downfall of Cnossus? Minos at once suggests himself. According to the Parian Chronicle, there were two kings of that name. Minos I., son of Zeus and Europa, and brother of "fair-haired" Rhadamanthus, is placed in B.C. 1406, which synchronizes curiously with the date of the destruction of Cnossus arrived at by the archaeologists. This Minos was distinct from Minos II., who was his descendant, and flourished (Parian Chron.) about B.C. 1220. Diodorus and Plutarch substantiate the Parian marble, while the Homeric evidence points distinctly in the same direction. There is Minos son of Zeus and Europa, brother of Rhadamanthus ('Iliad'), who seems to be the judge of the dead ('Odyssey'); and there is the other Minos called "baleful-heart," father of Ariadne, &c. ('Od.' xi.). It is not likely that he of the "baleful heart" would be regarded as so just as to be made judge of the dead.

In 'Od.' xix., 108 *sqq.* the ethnology of Crete is given: there are Eteocretes, Cydones, Pelasgians, Dorians, and Achæans. That these Achæans were then lords of Cnossus is proved by Idomeneus, one of the great Achæan chiefs, reigning there. His pedigree is also given. He was son of Deucalion, son of Minos. This Minos was Minos II. The Achæans had begun to make their way into the Eastern Mediterranean in the end of the fifteenth century B.C. At that time Architeles and Archandrus had made their way into Argolis, and Minos I., whose brother Rhadamanthus was *xanthus*, was probably one of the advanced guard of the new-comers. Not only does the physical type indicate that they are Achæans from Upper Europe, but also the divine pedigree. The Achæan chiefs in Homer are all Zeus-sprung, whereas the pre-Achæan families, as in Argolis, Arcadia, and Attica, all trace their descent from Poseidon. Not only were Minos I. and II. descended from Zeus, but it was the taking away of the bull formerly sacrificed to Poseidon, and giving it to Zeus, that led to the tragic history of Minos II. Poseidon instilled a passion for a bull into Pasiphaë, which resulted in the Minotaur. It was Minos II., mentioned by Herodotus, who established the great Thalassocracy, and who left his name in many towns round the Ægean named Minoa. It may well have been under him that the Achæans, if they are the Aquaiusha of an inscription of Rameses III., invaded Egypt.

The tombs of East Crete show an overlap between bronze and iron weapons similar to that which Prof. Ridgeway had pointed out in Homer, and the tombs with geometric pottery, fibulas, iron weapons, and cremation found in 1907 show a culture like that of the Achæan of Homer. Thus the material remains confirm the literary traditions.

Neither Minos I. nor Minos II. can be held to have done anything for the evolution of the Bronze Age culture of Cnossus, Crete, or the Ægean, whilst all the evidence rather points to

Minos I. as having dealt a blow to that old culture from which it never recovered.

ZOOLOGICAL.—May 25.—Dr. S. F. Harmer, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during April.—Mr. J. L. Bonhote exhibited the skins of an example of a tetragyn hybrid duck of the F₂ generation, which he had bred in his aviaries, and pointed out that the characters of this bird were a striking confirmation of the truth of Mendel's law. Mr. Bonhote also exhibited a pair of pentagen hybrids of the F₂ generation, which were interesting as showing to what extent cross-breeding could be carried among certain species, the hybrids proving fertile to at least the fourth generation since the last cross with a pure species.—Mr. L. Harding Cox exhibited a living specimen of the amblystome or transformed axolotl, and drew attention to the following distinguishing points of the terrestrial batrachian, viz. alteration in dentition, possession of lungs and eyelids, absence of gills and crest, and variation in colour. Mr. R. Lydekker exhibited the photograph of a young stag from Sikhim, now living in Nepal, which he believed to represent the shou (*Cervus affinis*), and, if so, to be the first picture of that deer which had been submitted to the Society since Brian Hodgson's time. Mr. R. Lydekker described the skull-characters of three local forms of the Southern sea-elephant (*Macrorhinus leoninus*), viz., the Falkland race, which had been named *M. l. falklandicus*; the Crozet race, for which the name *M. l. crozetensis* was suggested; and the Macquarie race, proposed to be called *M. l. macquariensis*. Mr. Lydekker also directed attention to the skin and skull of a black bear obtained by Capt. Malcolm McNeil in Eastern Tibet. For this the name *Ursus torquatus macneili* was proposed.—Mr. R. H. Burne read a paper on 'The Anatomy of the Olfactory Organ of Teleostean Fishes,' in which the chief structural variations were described in some fifty genera, mostly of common British species.—Dr. J. G. de Man presented a paper, communicated by Mr. R. I. Pocock, entitled 'Description of a New Species of the Decapod Crustacean Genus *Alpheus*, Fabr., from the Bay of Batavia.'

MICROSCOPICAL.—May 19.—Mr. J. F. Cheshire, V.P., in the chair.—A paper by Mr. Edward Heron-Allen and Mr. Arthur Earland 'On the Foraminifera of the Shore-sands of Selsey Bill, Sussex,' Part II., was taken as read.—Mr. J. W. Gordon's paper 'On a New Illuminator for the Microscope' was not read in *extenso*, but the construction and use of the apparatus were explained by reference to a diagram and by the exhibition of the instrument itself.—The following were elected Ordinary Fellows: Messrs. A. C. Butterworth, A. D. Ferguson, T. S. Stewart, and F. Langridge Winton.

PHYSICAL.—May 14.—Dr. C. Chree, President, in the chair.—A paper on 'A Bifilar Vibration Galvanometer' was read by Mr. W. Duddell.—A paper by Messrs. W. P. Fuller and H. Grace on 'The Effect of Temperature on the Hysteresis Loss in Iron in a Rotating Field' was read by Prof. Marchant.—A paper 'On a Method of testing Photographic Shutters,' by Messrs. A. Campbell and T. Smith, was read by Mr. Smith.

MEETINGS NEXT WEEK.

- Mon. Royal Institution, 5.—General Monthly Meeting.
- Society of Engineers, 7.30.
- Aristotelian, 8.—'Natural Realisms and Present Tendencies in Philosophy,' Dr. A. Wolf.
- Tues. Royal Institution, 3.—'Biological Chemistry,' Lecture II., Dr. F. Gowland Hopkins.
- Colonial Institute, 5.—'Indian Aspirations,' Sir Bampfylde Fuller.
- Anthropological Institute, 8.15.—'Prehistoric Human remains from Various Parts of England,' Dr. A. Keith.
- THURS. Royal Institution, 3.—'A Modern Railway Problem: Steam v. Electricity,' Lecture II., Prof. W. E. Dalby.
- Royal, 4.30.
- FRI. Astronomical, 5.
- Physical, 8.—'The Arthur Wright Electrical Device for evaluating Formule and solving Equations,' Dr. A. Russell and Mr. A. Wright; 'The Echelon Spectroscope: its Second ary Action and the Structure of the Green Hg Line,' Mr. H. Stansfeld; 'The Proposed International Unit of Candle Power,' Mr. C. C. Patterson; and other papers.
- SAT. Royal Institution 9.—'Problems of Helium and Radium,' Prof. Sir J. Dewar.
- Royal Institution, 3.—'The Vitality of Seeds and Plants: (3) The Life and Death of Seeds,' Dr. F. F. Blackman.

Science Gossip.

MR. MURRAY is publishing this month a new and revised edition of Mr. R. H. Lock's 'Recent Advances in the Study of Variation, Heredity, and Evolution,' in which the author replies to various criticisms of the first edition.

MESSRS. CASSELL are issuing next week a further volume—'Live Stock: Breeds and Management'—in their series of agricultural

handbooks by Primrose McConnell, now being published under the title of "The Complete Farmer."

FROM the Honorary Secretaries of the Medical Library Association, the University, Manchester, we receive a request for the loan of the following articles, in connexion with the first meeting of the Medical Library Association, to be held in Queen's College, Belfast, during the last week in July: MSS. and early printed books, especially Irish; first editions of noteworthy volumes; books on tuberculosis and Celtic medicine; and photographs of libraries, rules, and statistical matter regarding the same, &c.

THE death in his sixty-seventh year is announced from Berlin of the distinguished chemist Dr. Adolf Pinner. He was for thirty-eight years Professor at the University of that town and lecturer to the Veterinary Academy. Among his works are 'Lehrbuch der organischen Chemie,' 'Lehrbuch der anorganischen Chemie,' and 'Gesetze der Naturscheinungen.'

SOME interesting particulars have come to hand about the expedition now being led by the Duke of the Abruzzi with the object of beating the record in Himalayan ascents. The Duke's immediate goal is the loftiest peak of the Karakoram or Mustagh range, known up to the present as K. 2, and of an estimated altitude of 28,250 ft. After leaving Skardu the party will proceed to the Bultaro glacier, which is one of a little knot of glaciers lying below K. 2. One of these, the Hispar, 25,000 ft., was ascended by Mrs. Bullock Workman last year. The Duke's party consists of his flag-lieutenant the Marchese Negrotto; Dr. Filippi, who is to be the chronicler of the expedition; Cavaliere Sella, an expert photographer; Signor Botta, and twelve Swiss guides. Whatever the result of the attempt on K. 2 the Duke will visit Nepal later with the intention of making an attempt on Mount Everest.

WE note with regret the death of Mr. T. Mellard Reade, of Blundellsands, near Liverpool, which occurred on May 26th, at the age of seventy-seven. Professionally an architect and surveyor, Mr. Reade took great interest in physical geology, and became an acknowledged authority on subjects in which dynamical questions were involved. His copious contributions to scientific journals in this country and America were not infrequently marked by evidence of original observation and profound thought. Mr. Reade published as independent works 'The Origin of Mountain Ranges,' 'The Evolution of Earth-Structure,' and 'Chemical Denudation in relation to Geological Time.' In recognition of the value of his researches, the Geological Society awarded to him in 1896 the Murchison Medal.

ANOTHER small planet was photographically discovered by Herr Kopff at the Astrophysical Institute, Königstuhl, Heidelberg, on the 13th ult.

MADAME CERASKI, in the course of her examination of photographic plates taken by M. Blazko at the Moscow Observatory, has detected variability in a star in the constellation Auriga. A comparison of a number of plates obtained during the last two or three years shows that the change is probably restricted between the tenth and eleventh magnitudes. M. Blazko considers that the period is either irregular or very short. The star will be reckoned in a general list as var. 18, 1909, Auriga.

A FAINT comet (α , 1909) was discovered by Prof. Brooks at the Smith Observatory, Geneva, N.Y., on the 28th ult.

FINE ARTS

JAPANESE PRINTS AT THE FINE-ART SOCIETY'S GALLERIES.

If the importance of an exhibition is to be measured by the number of fine things it contains, this is probably the principal show open in London for the time being. If, on the other hand, it is equally important that those fine things should be within the comprehension of the public, then such an exhibition of Japanese prints enjoys a more doubtful pre-eminence, for Oriental art has as yet received among us but little of that thorough comprehension which implies the power of reproducing the thing admired. A few artists have learnt from it, but there can be little doubt that it holds in reserve a more general influence—an influence which the younger generation of artists both here and abroad seem to be on the point of utilizing. It is somewhat of a disaster, therefore, that the colour-prints of Japan, which by their comparative plenty and initial cheapness were the natural missionaries of the new gospel, should have already received the barren admiration of the mere collector, so that their prices now place them beyond the reach of the more impressionable race of art-students.

To the latter such an exhibition as this is most instructive and encouraging—encouraging in that it offers for our study a record of the development of an art that has waxed and waned on lines very different from the great Italian School, which, from the unique completeness with which it has been presented to our view, we have come to regard as typical. Accepting this view, we have been inclined to suppose that every art must submit to the same general course of development, in which, from beginnings of archaic severity, naturalism shall be the liberating factor, urging the painter to a technique of greater and greater freedom and complexity, culminating in a burst of triumphant liberty, followed promptly by flaccid decline. How often have we seen painters (conscientiously convinced that they had no right to be able to enjoy the heritage of a school which had obviously passed its apogee) doggedly, and artificially, set themselves to put that heritage out of their minds and become again primitives. Are we not, indeed, urged to such a course by not a few of the most intelligent of critics? Yet the study of the minor art which is here more or less historically set forth suggests that this is by no means the only alternative.

The earliest work shown in the present collection is not at all severe, but of a barbaric exuberance; see Nos 1 and 4, or No. 7 with its riot of fluent, but not at bottom very highly related forms. They were doubtless originally natural forms, but natural forms modified by habitual intensification into a sort of decadent calligraphic flourish akin to the stylistic drawing of Rubens. The fine print by Kiyomitsu (41), which we take to be rather later in date, has the same tremendous vitality, but is more elegantly conventional; and when in Harunobu and his followers naturalism enters on the scene, it is felt as a restraining rather than a liberating influence. Line takes on primness (56), and colour, if more complex, is for that reason quieter and less assertive, being employed rather to split intervals than to push extremes. Used in this fashion by Harunobu in Nos. 47, 59, 61, or by his follower Harushige in No. 67, it produces prints which come as near to European art as does the work of any of the best Japanese print designers; but the tendency to subtle divisions of tones is always restrained by

the fine technical sense which saves Oriental artists from our own frequent excess of naturalistic complexity. The complexity to which they were given was rather in the overlay of conventional pattern of a sort suggested by the technique—not always of the particular art they were practising. Embroidery, cloisonné, lacquering—all the arts were inclined to lend motives to one another; and doubtless to a race of craftsmen the enrichment was less confusing than to us, the familiar diaper being to their eye like a transparent colour to ours, through which the main design was clearly visible.

Harunobu seems to have used such devices less than most, his art being largely one of tranquil spaces, the trenchant divisions of which are broken by elegantly designed sallies carrying minor passages of one colour into the main body of another. Doubtless his fine taste suggested to him that his comparatively complex use of colour should be accompanied by a more sparing use of pattern, but even so the next general movement was for a greater simplicity of colour, the instinct in the East having been as strongly in favour of limiting and refining an art as it was towards extending its boundaries. The delicate purity of Kiyonaga's group in the snow (104), or the clear open space of his *Ferry Boat* (105), with the lines of wavelets rippling in delicious continuity right across the three prints, offers a purged and clarified version of Harunobu's fuller naturalism. Yeishi, with as limited a range of colour, has already turned his back on nature, and is inventing fantastic combinations—experiments in abstract colour of which Nos. 118 and 119 are brilliant examples, and among the most striking revelations the exhibition affords. On the other hand, we cannot quite see in Shunman's *Night Scene* (108) the high qualities attributed to it by Mr. Arthur Morrison in his notes to the catalogue, nor regard the use of semi-realistic lighting as other than an unfortunate aberration.

To find a follower worthy of Yeishi and Kiyonaga we must rather turn to Utamaro, in whom are united their tradition and that of the theatrical school of Shunsho, of Ippitsusai Buncho, and of Sharaku. If Sharaku resembles Lautrec, Utamaro may approximately be likened to Degas—a Degas with an added debt to his master Ingres, an artist combining in a high degree naturalistic vitality and classic style. The *Rainstorm* (194) is an example of the former, and in No. 196, a large five-sheet print of a festival subject, we see it combined with fantastic invention showing itself in a weird use of blacks akin to the art of Buncho. The early work of Toyokuni (199) is no less beautiful, having affinities with that of Botticelli. If, as Mr. Morrison opines, it be indeed the work of a youth in his teens, it is an amazing performance.

Hokusai is too various an artist to be bound lightly by generalizations, but it cannot be denied that, compared with the best work of the men we have just been discussing, many of his examples here seem defiantly, almost vulgarly bent on pushing the colour-print to its utmost pitch of actual brilliance. He stands for variety and vitality rather than repose and perfection, and never had poster-designer in Europe the tenth part of his superb audacity; see, for example, Nos. 224, 225, 244, 245, and 257.

With him and Hiroshige I., who is represented by three or four prints only, closes an exhibition of the utmost interest. We have endeavoured to treat it, however tentatively, from the point of view of the intrinsic qualities revealed as alternately in the ascendant. Japanese art has hitherto had too little of such study, and perhaps almost

too much historical research. There will always be a slight temptation to critics trained in European art to find apparent parallels based more on history than intrinsic resemblance. It is perhaps more important to establish affinities, and to use the masterpieces of the school as a touchstone by which to revise our canons of art, with the assurance that those canons must be imperfect if they exclude so noble an art as this. It may be, moreover, that modern conditions, which keep before our eyes so considerable a record of the achievements of all ages, may have upon us an effect analogous to the natural conservatism of Orientals. Their reactions are so moderate, and their innovations so cautious, that it is only after a little examination that we perceive the ebb and flow, the zigzag course of progress. If European artists are ever thus to cease their periodic "clean sweep" of previous traditions, they may find here some encouragement by learning that many artistic differences are controlled by temperament, though archaeologists tell us they are matters of chronology.

A LOST MINIATURE.

Burgh House, Well Walk, Hampstead, N.W.,
May 21, 1909.

MAY I crave the hospitality of your columns to inquire concerning a miniature which has been missing for some years? In June, 1865, a portrait of Charles I. by Matthew Snelling, drawn in fine lines on paper prepared with a thin coating of plaster, was exhibited at South Kensington Museum by the Rev. James Beck. It was signed and dated M. S. fc. 1647, and was in the original tortoiseshell frame, covered with a thin piece of talc instead of glass. It was item 1450 in the catalogue. On June 9th, 1897, after Mr. Beck's death, the portrait was sold at Sotheby's, lot 657, for ten guineas, and bought by Mr. F. Gall of Vigo Street. This gentleman cannot remember for whom he purchased it, and he has unfortunately destroyed the marked catalogue with the name of his customer upon it. I have been striving for many years to find out who owns this miniature, inasmuch as it occupies an important position in the history of a special branch of portraiture, respecting which I am writing a book. If, therefore, any of your readers can assist me in tracing it, I shall be very grateful to them.

GEORGE C. WILLIAMSON.

RECENT DISCOVERIES AT COLOGNE.

I.

NEW LIGHT UPON THE CLARENALTAR IN THE CATHEDRAL.

THE discoveries relating to the restoration of works of art at Cologne, to which a brief allusion was made in *The Athenæum* of February 6th, are among the most sensational ever recorded in the history of art-criticism and have aroused the keenest interest and not a little dismay. The whole fabric built up by generations of art-critics has suddenly collapsed and for the moment it seems as though the very existence of the early School of Cologne, as we have thus far understood it, was threatened; for if the Clarenaltar, as is now certain, is not what it seemed, if the Madonna "mit der Wickenblüte" is a modern forgery, what next? we may well ask. Can we believe in the authenticity of many other vaunted masterpieces until they, too, have been subjected to the test of a severe examination, and under the relentless searchlight of the restorer's workshop have been forced to give up their secrets?

After the lessons taught by Herr Heinrich Fridt at Cologne it is impossible not to feel sceptical, and in consequence of his discoveries the history of the early School of the Lower Rhine will have to be thoroughly revised and in part re-written. His operations upon the Clarenaltar—consisting in the skilful removal of modern surface paintings which had completely concealed the original work, and the disclosure of the fourteenth-century compositions in an uninjured state—are still in progress, but the results thus far obtained have been made public, and some of the most competent authorities have now stated their views. The literature dealing with the subject—critical, technical, and polemical—will doubtless increase rapidly, but before we are overwhelmed by the flood it may be well to give a brief summary of the facts of the case.

In some admirable articles dealing with the general history of the pictures existing at Cologne in the nineteenth century,* Prof. Hansen, Director of the Archives, states that it was only after the suppression of the religious orders in 1803, when many pictures came into the market, that Canon Wallraf, the brothers Boisserée, and others began to collect what they termed "old German pictures," i.e., what would now be designated works of the School of Cologne, though at that date the idea that any of these pictures were by local artists had not even been mooted, and the first to give importance to the school, as such, seems to have been Friedrich Schlegel between 1805 and 1808, though without proposing the name of any definite artist in relation to the paintings which he extolled. In 1810 attention was drawn to a now famous passage in the Limburg chronicle relating to a painter at Cologne (c. 1380) called "Wilhelm"; and in 1815 Fiorillo, in his "Geschichte der Zeichnenden Künste in Deutschland," first published the name of "Meister Wilhelm," in connexion with a group of pictures assigned to the School of Cologne.

In 1824 Canon Wallraf the collector died, and bequeathed his pictures to the city of Cologne. According to Prof. Hansen, they were for the most part unrestored (a fact, however, disputed by other writers), and nameless. The last statement is an important point not to be lost sight of, for among the 309 paintings forming the "old German" section of Wallraf's treasures—the nucleus of the celebrated collection in the present Wallraf-Richartz Museum at Cologne—not one bore the name of Meister Wilhelm. The first Keeper of the collection, De Noël, devoted his attention more especially to this section, and attempted (what had not been done before) a systematic grouping of the pictures of the School of Cologne; at the same time he endeavoured by documentary research to recover the names of some of the forgotten painters of the school. It was De Noël who first proved that a painter Wilhelm von Herle was living at Cologne between 1358 and 1378, and who suggested the possible identity of this artist with the Meister Wilhelm of the Limburg chronicle. He then went a step further, and ascribed to Meister Wilhelm and his school a large group of pictures covering the period between 1350 and 1400.

From Prof. Hansen's very able and practical statement of the case we might infer that up to about 1826 the pictures were in a more or less damaged condition, and that the works seen and described by

writers at that date were examples of the School of Cologne which had not been tampered with, and might therefore be regarded as, on the whole, in their original state. But it is only fair to mention that other critics take a different view, and believe that the repainting of many of the pictures was already in progress in the first decades of the nineteenth century. In any case restoration was in the air; between 1827 and 1829 De Noël had about fifty of the "early German" pictures restored, and numerous payments are recorded in these years to Antoine Lorent of Ghent, a very capable "peintre-restaurateur," whose father, Jean Lorent of Brussels, is celebrated in the annals of the restorer's art for his work upon the Van Eycks' altarpiece at Ghent. Antoine Lorent made several journeys to Cologne, and gave so much satisfaction to his employers that he appears in 1828 to have settled there, and to have continued operations upon the pictures at intervals until his death in 1861.

But besides Lorent we have to take into consideration numerous other restorers who were active at Cologne in the first half of the nineteenth century. Ramboux, a painter of considerable endowments and a remarkably clever copyist, returned to Cologne in 1812, after his training in Paris under David, and worked there for some years prior to his departure for Italy; in 1843 he succeeded De Noël as Director of the Gallery, and was very zealous in carrying on the work of picture-restoring. Beckenamp, Zimmermann, Max Heinrich Fuchs, and a host of other more or less capable painter-restorers are also known to have been employed at Cologne. It is a significant fact that the whole cult of the School of Cologne dates from this era of restoration—that the exaggerated enthusiasm of writers like Kugler, Schnaase, Förster, and many more (who alleged that paintings of the Meister Wilhelm style were the outcome of a certain phase of religious excitement, and the direct result of the teaching of fourteenth-century mystics) was evoked by the contemplation, not of original work, but of what can only be termed modern parodies. The principal point of departure for all these writers was primarily the Clarenaltar, and then the scarcely less celebrated Madonna "mit der Wickenblüte"; yet what they looked upon was not authentic, but was due altogether to nineteenth-century restorers, who in the case of the Clarenaltar covered the surface with their own work, and blotted out all trace of the original. Up to the present time this false conception of the School of Cologne has been the one universally accepted, and writers on the subject have one and all been misled and deceived.

We turn now to the Clarenaltar itself, and to the direct and far-reaching results of Herr Fridt's investigations. The sections composing the work formed the inner and outer shutters or doors of the altarpiece of the convent church of St. Clara "am Berlich" at Cologne, the centre having been designed originally to contain the tabernacle for the Host and compartments for numerous relics. The shutters were decorated with paintings, the compositions of the outer shutters being on canvas, those of the inner on panel. After the destruction of the church of St. Clara in 1804, the altarpiece was removed to the Cathedral, where it remained until 1908, being difficult of access and very imperfectly seen. The project of cleaning and restoring the paintings had long been under consideration, and last July the work was begun; the outer shutters were removed to the workshop of

Herr Fridt, and in October the inner shutters were also consigned to his care.*

The result of his investigations and careful operations upon different parts of the outer shutters left no doubt in his mind as to the late character of the surface painting. Outlines of a totally different style soon became visible through the disfiguring layers of modern paint; the original heads, severe and impressive in type, with brownish-red flesh tones and white lights, distinctive drawing of the eyes and position of the pupil, and characteristic treatment of the hair, began to reappear; the late rococo patterns bordering some of the draperies vanished, and instead the original Gothic designs came to light once more; while the colouring of these early works—transparent and enamel-like in quality—differed widely from the tone of colouring usually regarded as distinctive of the Meister Wilhelm style.

Herr Fridt's views were unanimously confirmed by the best authorities at Cologne, among them such eminent experts as Prof. Paul Clemen, Dr. Firmenich-Richartz, and Dr. Alexander Schnütgen, one of the Cathedral dignitaries and the well-known editor of the *Zeitschrift für christliche Kunst*. Who the restorer was who has thus deceived many generations of art-critics is already a hotly disputed point; but whether it was Lorent of Ghent at some period between 1835 and 1861, or Ramboux in the first decades of the nineteenth century—whether it was one or other of the nameless painters who in 1816 and later were employed in making the Wallraf pictures "geniessbar," or some one of the many restorers known to us by name who worked in this field not necessarily with intent to deceive—is not a question of vital importance. The main point is that all critics are agreed in assigning the date of the surface painting to some period in the nineteenth century, and Dr. Firmenich-Richartz in his exhaustive article on the subject† gives an enlightening account of the condition of the various compositions, so far as they have been at present unmasked. Students of the School of Cologne will be well acquainted with this writer's earlier articles, in which he claimed for Hermann Wynrich von Wesel the principal parts of the Clarenaltar. Much of what he wrote in 1895 is now overthrown by recent discoveries, but the dignified manner in which he acknowledges that, in common with many fellow-critics, he has been misled by the amazing cleverness of the nineteenth-century restorer will certainly command respect, and the cogent arguments which he brings to bear on the case in proof of the modern nature of the repainting and of certain additions are of great value. For instance, in the lower row of the inner shutters—a series always regarded as the most important and characteristic portions of the entire altarpiece (works of Hermann Wynrich, according to Dr. Firmenich-Richartz in 1895)—we have groups of flying angels in the upper part of each panel, and above, half-lengths of the Evangelists, a Madonna and Child on the crescent moon, and a 'Coronation of the Virgin' in the Italian manner. With the exception of the angel in 'The Annunciation to the Shepherds,' which belonged to the original design, these compositions are all additions of very recent date, coarsely painted upon the tooled gold background. In the case of the angels, the reason is obvious; the background having been damaged in parts, the restorer, instead of attempting to renew the exquisite four-

* 'Meister Wilhelm und die Kölner Malerschule,' *Kölnische Zeitung*, Nos. 31, 36, 41, January, 1909.

* *Zeitschrift für christliche Kunst*, Heft 11, Jahrg. XXL ('Der Clarenaltar im Kölner Dom').
† Zur Wiederherstellung des Clarenaltars, *Zeitschrift für christl. Kunst*, Heft 11, 323-46.

teenth-century work, resorted to the device of covering up deficiencies with compositions of his own; and in the case of 'The Flight into Egypt' this is so clumsily managed that the angel in the air is painted in part upon the original surface, and in part upon a modern gold background.* In the 'Christ upon the Cross with the Madonna and St. John' the various restorations are particularly striking, each renovator having in turn copied the work of his predecessor. Thus the cleaning has revealed no fewer than three versions of the composition, the original, which has now been reached, showing the severe and solemn mode of representation almost invariably followed in the fourteenth century, and familiar to all students of the miniature art of that epoch; while the date of the latest restoration is fixed by the discovery of a newspaper of 1861, which had been made use of in the preparation of the ground for the modern gold surface.

The portions which up to now have been recovered in their original condition are the following: the outer shutters containing externally the Crucifixion just alluded to, with figures of saints at the sides in an architectural setting, and internally the following compositions in two tiers: the Annunciation, Visitation, and Journey to Bethlehem; the Agony in the Garden, the Betrayal, and Christ before Pilate; the Massacre of the Innocents, the Return of the Holy Family from Egypt, and Christ among the Doctors; the Descent into Hades, the Noli me tangere, and the Ascension. Of these Dr. Firmenich-Richartz reproduces the Annunciation, Visitation, Descent into Hades, and Noli me tangere, and two of the single figures of saints, the SS. Catherine and John the Baptist. A comparison between the photographs of the Clarenaltar as it was, and these recovered examples of the original work, is little short of a revelation; the slim forms, the severe outlines, the simplicity and individual character of these distinctively fourteenth-century paintings, as seen more especially in the Annunciation and Visitation and in the extremely fine and statuesque figures of the saints on the exterior of the outer shutters, afford a striking contrast to the figures hitherto regarded as representative examples of the Meister Wilhelm style, with their feeble drawing, uncertain outline, and empty and vapid expression.

The saints of the outer shutters bear a remarkable resemblance to some fragments of fresco in the Cologne Museum, the last remains of the decoration of the Hansa-saal of the Rathaus, which were paid for on November 27th, 1370, the painter receiving a very considerable sum for his work. The name of the master is not known, but, for reasons not altogether conclusive, it has been assumed that he may be identical with Wilhelm von Herle. But whatever the name of the painter,† there is little doubt, after a comparative study of all these works, that the author of the Rathaus frescoes was identical with the Master of the Clarenaltar.

We have still to learn what is concealed beneath the repaint on the inner shutters of the altarpiece, which contain the series dealing with the early history of our Lord; and it seems, indeed, as though some courage were required on the part of the authorities to sanction the restoration of these panels, so long regarded as the most important sections of the altarpiece. It is certain,

however, from what is now known about the matter, that there will be no cause to regret the disappearance of these reputed works by Meister Wilhelm or Hermann Wynrich, for the gain to the history of art will far outweigh their loss. What has already been achieved by Herr Fridt proves conclusively that in the Clarenaltar we have a work executed not by different painters at various periods, as formerly supposed (some critics had recognized in it as many as five different hands), but by one master of paramount importance, and produced at a date not later than 1370. Under its new aspect the altarpiece becomes a document of the utmost historical value, for it establishes as an indisputable fact the pre-eminence of the School of Cologne among all the schools of painting in Germany at that epoch.* In point of size, quality, and grandeur of conception and design, it was certainly one of the most notable achievements of its day, following closely, as regards development, upon the wall paintings above the choir stalls in the Cathedral at Cologne—a series of great importance in the history of German art, and among the most brilliant extant works of the mid-fourteenth century.

The final results of Herr Fridt's work upon the inner shutters, and the complete restoration of the entire altarpiece to its original condition, will be awaited with great interest by all students of the art of the Lower Rhine.

SALES.

MESSRS. CHRISTIE sold on May 25th the following etchings and engravings: D. Y. Cameron, The Doge's Palace, 35s.; Harlequin, 30s. Sir F. S. Haden, Shere Mill Pond, 54s. The Fortune-Teller, after Reynolds, by J. Jones, 31s. Lady Hamilton as a Bacchante, after Reynolds, by J. R. Smith, 60s.; as a Bacchante, after Romney, by C. Knight, 63s. Lady Elizabeth Compton, after Reynolds, whole-length, by V. Green, 388s. Le Baiser Envoyé, after Greuze, by C. Turner, 120s. Lady Elizabeth Compton, after Pieters, by J. R. Smith, 136s. Lady Dover and Child, after Lawrence, by S. Cousins, 58s. The Cries of London, after Wheatley, the complete set of thirteen, printed in colours, 787s.; Fresh Gathered Peas, by Vendramini, 20s.; Scarlet Strawberries, by the same, 28s. Black Monday, after Bigg, by J. Jones, 25s. Lavinia, and Hobbins and Ganderetta, after Gainsborough, by Bartolozzi and Tomkins (a pair), 73s. Children Fishing, and Children Gathering Blackberries, after Morland, by P. Dawe (a pair), 75s. The Wood Girl, after Hoppner, by J. Gisborne, 42s. Morning, or, The Fisherman's Departure, and Evening, or, The Fisherman's Return, after R. Corbould, by W. Ward, 52s.

The same firm sold on the 27th ult. the following pictures: Cuypp, Distant View of a Town, with herdsmen and animals in the foreground, 178s. Beechey, Lydia, Daughter of Sir Charles William Blunt, in white dress, red sash, and mauve scarf, seated, 215s.

Fine-Art Gossip.

As we go to press, it is reported that the Holbein belonging to the Duke of Norfolk, which a firm of art-dealers has in hand for sale, has been secured for the nation; but official confirmation of this is as yet wanting.

FRA ANGELICO's late picture of 'The Death of St. Francis' has been recently sold out of this country to the Kaiser Friedrich Museum, Berlin. It was some years ago offered to the National Gallery and declined. The picture was exhibited by Mr. W. Fuller Maitland at the Old Masters Exhibition in 1873 (No. 190) under the title of 'The Brethren of his Order examining the Wounds of St. Francis of Assisi.'

THROUGH the kindness of Dr. Bakker, Mr. John's 'Woman Smiling,' included in the

Fair Women Exhibition this spring, has been lent to the Dublin Modern Art Gallery.

OUR REVIEWER writes:—

"J. F. W.'s correction of last week is in the nature of a superfluity. My copy of W. F. Tiffin's 'Gossip about Portraits' is dated 1866, and bears the imprint of Henry G. Bohn."

THE sudden death of M. Guillaume Dubufe, the well-known artist, whilst on a visit to South America to organize an exhibition of works by French artists at Buenos Ayres, is announced. M. Dubufe was born in 1853, the grandson and son of artists. Two of his earlier works were vast canvases with the titles 'La Musique profane' and 'La Musique sacrée,' which are to-day at the museum at Amiens. Many of his allegorical pieces are in French public institutions—at the Comédie Française, the Sorbonne, the Élysée, and elsewhere. M. Dubufe was one of the founders and chief supporters of the Société Nationale des Beaux-Arts.

THE *Rivista d'Arte*, published at Florence and edited by Dr. Giovanni Poggi, now in the sixth year of its existence, has developed into a periodical of considerable size and importance. The March—April number contains, among other notable contributions, an article by Mr. Herbert Horne entitled 'A Commentary upon Vasari's Life of Jacopo dal Casentino.' The writer shows that Vasari was mistaken in describing the painter, who appears to have been already dead in 1349, as a pupil of Taddeo Gaddi; while the tradition, preserved by the Anonimo Gaddiano, that Jacopo was among the immediate followers of Giotto, is proved to be correct. Two illustrations of undoubted works by Jacopo dal Casentino accompany the article: the altarpiece known as the Madonna of the Mercato Vecchio, of which a detailed account is given, and a small signed triptych belonging to Guido Cagnola at Milan, a recent discovery which, as the writer points out, "affords a definite starting-point for a criticism of Jacopo dal Casentino as a painter"; chronologically, he places it "within some ten years of Giotto's death."

The painter Matteo di Jacopo, whose name occurs in Florentine documents in 1354 and later, is almost certainly proved to be a son of Jacopo dal Casentino, and is probably identical with the painter of the same name who executed his will in August, 1417.

In the same number of the *Rivista* are reproduced a characteristic Annunciation by Fra Angelico in the church of S. Francesco at Montecarlo in Tuscany (a picture which, strangely enough, seems to have been overlooked by all the painter's biographers), and a St. Sebastian by Baccio da Montelupo in the Badia of S. Godenzo, near Diomano. It was known from records that the sculptor had executed numerous figures carved in wood for the Badia, and among them a St. Sebastian; but all were believed to have perished. Recently, however, this fine St. Sebastian was discovered in the crypt, and there seems no doubt that it is identical with the one known to have been furnished by Baccio in 1506.

VARIOUS changes in the attributions of pictures in the Uffizi and Pitti are recorded. The head of Medusa once exhibited under the name of Leonardo, but long regarded by critics as a Flemish work, is now officially recognized as such, and has been removed to one of the rooms reserved for pictures of that school; a portrait, once thought to be of Raphael, by Leonardo (of which there is an old copy in the gallery at Vicenza), is now relegated to the Venetian School; and the Fates, long catalogued as

* It is to be assumed that these angels had already been added by the restorer before 1833, as they are mentioned by Passavant in a book published in that year.

† The names of many other painters are known whose reputation stood high at this date (cf. Merlo, 'Die Meister der altdeutschen Malerschule,' Aldenhoven, 'Geschichte der Kölner Malerschule,' &c.).

* Cf. Prof. Clemen's article 'Der Clarenaltar im Kölner Dom: eine Revision' (*Kunstchronik*, Dec. 11th, 1905, p. 130).

by Michelangelo, are now officially recognized as by Rosso.

In Paris last week a second state of Rembrandt's famous 'Hundred Guilder Piece' ('Jesus curing the Sick') realized 61,500 francs, apart from the 10 per cent auction charges. On the same occasion a third state of Rembrandt's 'Three Crosses,' in fine condition sold for 17,000 francs.

EXHIBITIONS.

SAT. (June 5).—Onorato Carlandi's Pictures and Water-Colours, 'In the Land of the Latins,' Fine-Art Society's Gallery.
— Miss Lillian Cherish's Paintings of Animals, Graves Galleries.
— Miss E. Fortescue-Brickdale's Water-Colours, 'The Poems of Robert Browning,' Dowdeswell Galleries.
— Willem Maris's Works, Mr. T. McLean's Gallery.
— Medici Society's Colotype Reproductions of Old Masters, Private View, 38, Albemarle Street.
— Old Masters' Drawings of the English, French, Dutch, and Italian Schools, Mr. Paterson's Gallery.

TUES. (June 10).—Mr. Arthur Studd's Paintings, Alpine Club Gallery.

MUSIC

OUR LIBRARY TABLE.

The King's Musick. Edited by Henry Cart de Lafontaine. (Novello & Co.)—This volume of over five hundred pages contains transcripts from the Lord Chamberlain's records as preserved in the Record Office, relating to music and musicians from 1460 to 1700, many of them exceedingly quaint. In 1612 we find mention of "Mr. Bull, Doctor of Musike to the King"; in 1620 of Thomas Lupo, appointed "composer for our violins, that they may be the better furnished with variety and choice for our delight and pleasure in that kind"; in 1633 of a warrant for the apprehension of Griffin Jones upon the complaint of John Heydon, "a musition for the violins, for abusive language given him, as 'fiding rogue,'" &c.; and in 1620 of payments for "musique books," also 3l. more "for two Italian musique cards to compose upon, at 30s. each." The records of the reign of Charles II. are voluminous. John Banister was appointed head of the King's band of twenty-four violinists in 1663, but three years later he and his violinists were ordered to "obey the directions of Mons. Louis Grabu, master of the private music." At the end of the volume there are valuable notes concerning important musicians mentioned in the records, and in reference to Banister we are told that the above order was "a knock-down blow" for him. From the State records we, however, know that he had only himself to blame for losing royal favour. The references to Henry Purcell are particularly interesting. Already in 1673 he is appointed assistant to John Kingston, "keeper of organs." In 1674 there is an entry of a "Bill for handkerchiefs for Purcell, a boy gone off from the chapel," i.e., the "Chappell Royall"; and another for a "felt hat" for him. Then on August 31st, 1685, among the musicians of James II. is mentioned "Harpiscall, Henry Purcell."

There are also some notes on 'Court Masques, particularly the Whitehall Masque of 1674.' The editor concludes, and on very good grounds, that this Masque of 1674 was Crowne's 'Calisto; or, The Chaste Nymph.' The music for that Masque was written by Staggin, who in 1674 took Grabu's place as master of the music. There is no mention of this music either in Grove or Eitner.

An Illustrated Catalogue of the Music Loan Exhibition at Fishmongers' Hall, June and July, 1904. (Novello & Co.)—A charter of incorporation was granted by King James I. to the Musicians' Company on July 8th, 1604. The Worshipful Company of Musicians resolved, therefore, to celebrate the three

hundredth anniversary of that event, and held an exhibition of musical instruments, books, portraits, MSS., &c., relating to music. Among music printing exhibits were Johannes Gerson's 'Collectorium super Magnificat' of 1473, the earliest specimen of printed musical notation (in it the notes were printed at the same time as the letterpress, not stamped in afterwards); 'Agenda Parochialium Ecclesiarum' of 1488, a copy which Mr. Barclay Squire declares to be "probably unique"; and the earliest publication in England, viz., Higden's 'Polychronicon' of 1495. The score of Peri's 'Euridice,' published in 1600, "the actual starting-point of modern opera," was another valuable book. Among rare treatises were what is believed to be a complete set of the works of Franchinus Gafurius, 'Virdung's' 'Musica getutscht' (1511), and the first edition of Playford's 'Breefe Introduction to the Skill of Musick' (1654), with a facsimile of the title-page.

The word-book of the first English Opera, 'The Siege of Rhodes,' published in 1656, is of historic interest; unfortunately, the music by Lawes, Lock, and other composers was never printed.

Of instrumental music may be named 'The English Dancing Master' (1651); Purcell's 'Sonatas of III. Parts' (1683), with "manuscript figured bass additions, possibly by Purcell himself"; and J. S. Bach's 'Clavir Ubung, Partita III,' said to have been engraved by the composer's own hand.

The musical autographs included 'The Messiah,' lent by the King; two of Haydn's 'London' Symphonies; orchestral pieces by Mozart; the Scherzo of Mendelssohn's Octet, as scored by the composer for the Philharmonic Society; and the full score of Purcell's 'The Fairy Queen.'

Of numerous letters and documents given in facsimile we name three: one a document by J. S. Bach, acknowledging the receipt of five thalers; a second a very long letter written by Handel from Dublin to Charles Jennens, of whom Lord Howe, the lender, is a descendant; and a third, a page of the libretto of 'Tristan' in Wagner's handwriting.

We have named only a few of the treasures described in this large Catalogue. The list of musical instruments exhibited occupies a third of the volume, and in addition to the valuable notes, there is a large number of splendid illustrations. The portrait section comprises oil paintings, drawings, engravings, caricatures, &c. The illustrations include Thomas Hudson's 'Handel' and Thomas Hardy's 'Haydn.' Only five hundred copies of this Catalogue have been printed.

Musical Gossip.

'FAUST' was given yesterday week at Covent Garden. Madame Kousnietzoff from St. Petersburg, who impersonated Marguerite, is an experienced artist. M. Affre in the title-part sang extremely well. On the following evening Bellini's 'La Sonnambula' was performed. This work had not been heard at Covent Garden for nearly twenty years. But for Madame Tetrazzini it would not probably have been revived. She sang brilliantly, and the audience was satisfied.

On Monday evening was produced Rossini's 'Il Barbiere,' and Madame Tetrazzini impersonated Rosina. There is one scene in which the stage becomes a concert-platform, and the prima donna sang effectively the 'Polonaise' from 'Mignon' and the Proch Variations. There

are, however, many touches in the opera which show that, though in some respects its age is evident, Rossini had true dramatic instinct and a strong sense of humour. With M. Marcoux as Basilio, M. Gilbert as Bartolo, M. Sammarco as Figaro, and last, but not least, M. Anselmi as Almaviva, together with Signor Panizza as conductor, there was a really excellent performance.

In Verdi's 'Otello' on Wednesday evening Signor Slezak made a favourable appearance in the title-part. He sang well, and what he lacked in strength of voice he made up for by fine and restrained declamation. Signor Scotti's impersonation of Iago was artistic, though not sufficiently subtle. Madame Edvina was only fairly satisfactory as Desdemona. She was at her best in the "Willow" song, of which she gave an expressive rendering. Signor Campanini conducted.

MADAME NORDICA, who has not appeared in London for several seasons, gave a recital at Queen's Hall yesterday week. Her sympathetic voice, quiet, unpretentious manner, and intelligent interpretation of songs of very various character won for her a warm, yet thoroughly well-deserved reception. Even some good artists are too bent on making points, on attempting new readings; Madame Nordica leaves the music to create its own impression. As pianists play long works without book, and vocalists on the stage sing through a whole opera, singers at concerts might follow this lady's example, and dispense with music—not out of bravado, to show they have good memories, but to bring themselves into closer touch with their audiences. Madame Nordica gives an orchestral concert on the 17th inst.

MR. FREDERICK DELIUS's 'The Mass of Life' will be produced at Mr. Beecham's last concert next Monday evening at Queen's Hall. The North Staffordshire District Choral Society will take part in the performance.

THE general rehearsal of the forthcoming Handel-Mendelssohn Festival at the Crystal Palace will take place on Saturday, the 19th inst. On Tuesday, the 22nd, 'Elijah' will be given; and on Saturday, the 26th, 'The Messiah.' On Thursday, the 24th, the programme will include selections from Handel's 'Israel in Egypt' and Mendelssohn's 'Hymn of Praise.' The general rehearsal begins at noon, the other performances later. The principal singers for Handel will be Miss Agnes Nicholls, Madame Clara Butt, and Messrs. Ben Davies, Walter Hyde, and Watkin Mills; and for Mendelssohn, Sir Charles Santley, Mr. Kennerley Rumford, and Miss Gladys Honey. Dr. Frederick Cowen will be the conductor, and Mr. Walter W. Hedgecock will preside at the organ.

PERFORMANCES NEXT WEEK.

MON.-SAT. Royal Opera, Covent Garden.
MON. M. A. Borchard's Pianoforte Recital, 3, Bechstein Hall.
— Misses Nora and Frederica Conway's Concert, 3, Steinway Hall.
— Mr. Arturo Tibaldi's Violin Recital, 3.30, Aeolian Hall.
— Mr. T. Beecham's Orchestral Concert, 8.15, Queen's Hall.
— Mrs. W. Onslow Ford and Mr. G. Elwes's Song Recital, 8.30, Bechstein Hall.
TUES. Nino Rost's Pianoforte Recital, 3, Salle Erard.
— Miss Irene St. Clair's French Song Recital, 5, Aeolian Hall.
— Miss Elsie Hall's Pianoforte Recital, 3.15, Steinway Hall.
— Mr. H. Peyton's Song Recital, 3.15, Bechstein Hall.
— Misses A. and J. von Arnim and Mr. Donald F. Torey's Recital, 8.30, Bechstein Hall.
— Mr. J. Campbell McInnes's Song Recital, 8.30, Aeolian Hall.
WED. Miss Marie L. Gould's Concert, 3, Salle Erard.
— Miss Irene Gornoff's Pianoforte Recital, 3.15, Bechstein Hall.
— Mr. Julien Henry's Vocal Recital, 8.15, Bechstein Hall.
THURS. Mr. Frederick Dawson's Pianoforte Recital, 3, St. James's Hall.
— Miss Fanny Davies and Mr. G. Henschel's Recital, 3, Aeolian Hall.
— Mr. Fernand Riviere's Recital, 3, Salle Erard.
— Mr. Theodore Byard's Concert, 3.15, Bechstein Hall.
— Herr T. von Raatz's Vocal Recital, 3.15, Bechstein Hall.
FRI. Mr. Reginald Dawson's Concert, 3, Steinway Hall.
— Mr. Herbert Fryer's Pianoforte Recital, 8, Queen's Hall.
— Miss Sara Davies's Vocal Recital, 3.15, Bechstein Hall.
— Miss Gladys Honey's Vocal Recital, 8, Bechstein Hall.
— Miss May Muckle's Cello Recital, 8.15, St. James's Hall.
— Miss Stuberach's Violin Recital, 8.15, Aeolian Hall.
SAT. Sunderland, Thistleton Concert, 8.30, Steinway Hall.
— New Symphony Orchestral Concert, 3, Queen's Hall.

DRAMA

A New Variorum Edition of Shakespeare. —Richard III. Edited by Horace Howard Furness, Jun. (Lippincott & Co.)

FROM 1873, when the first two volumes of this edition were issued, until the present day, when the fifteenth volume lies before us, is a far cry. Excellent though the results of these years of labour undoubtedly are, we cannot but regret that the rate of progress is so slow, bearing in mind the magnitude of the task which still remains to be accomplished. Although the present volume is the fifteenth of the series, it is but the fourteenth play—two editions of 'Macbeth' having appeared, the first by Dr. Furness himself, and the revised edition by Mr. H. H. Furness, jun. The volume now under review is the second contribution to this series by the latter gentleman, and it may be said without hesitation that in associating his son with this important work Dr. Furness has exercised a wise discretion. It is not vouchsafed to every scholarly father to be blessed with a son possessing the mind and the inclination to help and carry on the labours which have engrossed the best years of his own life.

In the laudable endeavour to compile an authoritative edition of 'Richard III.' Mr. Furness was confronted at the outset by more than ordinary difficulties. Few of Shakespeare's plays are furnished with so many varied sources from which the text may be drawn. Before the Folio of 1623 appeared, no fewer than six Quartos of 'Richard III.' had been issued, the first five during Shakespeare's lifetime, and the task of the editor in struggling with the variations and contradictions of the text must not be under-estimated. That he has emerged from the ordeal with conspicuous success is a standing tribute to his patience and powers of discrimination.

In discussing the debatable point as to the relation of the Quarto and the Folio, Mr. Furness quotes various authorities in support of the arguments respectively for or against the editions in question. The conclusion he arrives at—and we think the right one—is that the Folio is the version, or the nearest version, of the play as originally written by Shakespeare, while the Quarto is the playhouse or prompter's copy. It is, however, a subject over which controversy has raged without much practical result. To prolong an already attenuated argument can be of little real benefit, and as it cannot be stated with any degree of precision, at this late period, that either the Folio or the Quarto gives Shakespeare's own words, any settled general opinion on the subject is hardly likely to be reached. This being the case, the "Variorum Edition" will materially aid those engaged in the textual study of Shakespeare in forming individual opinions as to which is the most trustworthy authority upon which to found their literary faith.

With so welcome an aid to hand, we venture to urge the desirability of a readable text. The volume before us is so excellent that to ask for more may seem perhaps unreasonable. The exact orthography, punctuation, &c., are interesting and in fact indispensable in an edition of this nature, intended primarily as a work of reference; but for the ordinary reader it is nearly impossible to follow the text with any ease. As a matter of fact, the first five volumes of this edition were published in a readable form. We do not suggest that the "Variorum Edition" itself should be tampered with, but are of opinion that a collateral readable edition with its main results should be published.

The alleged sources from which Shakespeare drew the material for constructing the plots of his plays are dealt with at some length. In respect to 'Richard III.' the Preface says:—

"Seven versions of the story are extant, all of them antedating Shakespeare's play. Scarcely one has survived in popular remembrance. Shakespeare alone has made Richard III. live; the character drawn by that mighty hand is the one which all of us remember and accept as true in spite of all apologists. Whether or not it be Richard's true character need concern no reader of the play."

This is true enough, and might be taken to heart with advantage by those who confuse the playwright's art with the more precise cult of the historian.

An edition of this description aims at representing many varieties of opinion. That we should be disinclined to accept some of them as authoritative judgments is inevitable. For example, the present reviewer would place the character of Margaret of Anjou next in importance to the sinister figure of Richard. Although she is to all intents and purposes outside the actual movement of the play, her virile figure appears to dominate its action by its revengeful intensity. We certainly do not agree with the opinion expressed by Mrs. Jameson, as quoted in the notes, with reference to Margaret. According to this lady:—

"Margaret, as exhibited in these tragedies, is a dramatic portrait of considerable truth, and vigour, and consistency; but she is not one of Shakespeare's women. He who knew so well in what true greatness of spirit consisted—who could excite our respect and sympathy, even for a Lady Macbeth—would never have given us a heroine without a touch of heroism; he would not have portrayed a high-hearted woman struggling against the strongest vicissitudes of fortune, yet left her without a single quality which would excite our interest in her bravely endured misfortunes—and this in the very face of history; he would have breathed into the woman some of his own sweet spirit—he would have given her a soul."

What does the lady mean? That Margaret is unworthy of Shakespeare simply because the character is unsympathetic? The implication is trivial, and could only be dictated by an ultra-sentimentality which is out of place in dealing with a tragedy of this nature. Shakespeare in portraying the character

of Margaret—hard and inscrutable as it undoubtedly is—was probably influenced by the fact that he wished it to be so, and by no other reason, historical or otherwise. To argue on any other basis is to conclude that he was not clear in his intentions. Brooke's summing-up of a notable creation is concise, to the point, and much to be preferred:—

"Margaret is a mighty figure—more Greek in conception than any other figure in Shakespeare—the Fate and Fury together of the play.... She is altogether joyless.... Her vengeance is felt, like an actual presence in the air, by all who die," &c.

The volume runs to some 641 pages, including the Preface and Appendix. The latter contains various notes on the text; opinions as to the date of composition; and the source of the plot, including Hall's 'Chronicle' and the Latin 'Tragedy of Richardus Tertius.' For the purpose of comparison, 'The True Tragedy of Richard III.,' a play by an unknown author, is inserted. The date of composition of this is put before that of Shakespeare's play, and although it is possible, and even probable, that Shakespeare read it, it cannot be said with any degree of exactitude that beyond a few ideas he was particularly indebted to it in the working-out of his own enduring conception. English and German criticisms are fully represented; likewise the distinguishing characteristics of the various actors of note who have essayed the interpretation of the character of Richard. There are also notes on Cibber's version of 'Richard III.,' on costume, and on the deformity of Richard; besides the 'Ballad of the Children in the Wood,' by Robert Farrington, 1601. The question of time-analysis is considered, and we find further a useful list of books referred to in the notes, arranged in alphabetical order, and an Index. The volume is admirably turned out, and in every way creditable to the publishers. A portrait of Richard III., reproduced from an engraving by Cross, forms the frontispiece.

THE WEEK.

ROYALTY.—*What the Public Wants: a Play in Four Acts.* By Arnold Bennett.

It is a little singular that an actor-manager in want of some light and piquant entertainment which might enable him to compete with the outdoor attractions of London should have had to resort to the "theatre of ideas" to get what he needed. Yet this is the case with Mr. Charles Hawtrey, who is indebted to the Stage Society for a hint as to the sort of piece which may tempt Londoners during warm summer evenings. With a courage that deserves success, he is presenting at the Royalty that skit on the methods of the cheap press and its directors with which Mr. Arnold Bennett delighted the Stage Society three weeks or so ago; and if first-night receptions have any significance, the average playgoer seems likely to take kindly to its abundance of wit and good-humoured, but trenchant satire. Its very shortcomings

may help to serve Mr. Hawtrey's turn, for since it has next to no plot, and is merely a series of laughable episodes, the "diner-out" can drop into his seat at any moment, and settle down to the enjoyment of Mr. Bennett's fun without being put to the trouble of piecing together the threads of any story. Whatever may be the time at which he arrives, he is pretty sure to find the newspaper-millionaire on the stage, and to be diverted by Sir Charles Worgan's ingenuousness in expounding the cynical principles according to which he "runs" his journals, or by his indignant protests against the obtuseness of those who disapprove of his conduct. Whether he is quarrelling with his dramatic critic over a split infinitive inserted in a notice, or teaching an uncompromisingly artistic theatrical manager how to make the drama pay, or demonstrating that "religion is not played out," or increasing the circulation of his Sunday paper by means of sensationalism and scandal, or assuming an air of injured innocence because his sweetheart, in sheer despair of making him see himself with the eyes of others, breaks off their engagement, he is a spectacle out of which the comic spirit can derive constant delectation.

Mr. Hawtrey has scarcely the manner or the appearance of a newspaper proprietor, nor is Sir Charles Worgan the sort of character which he would, we think, have instinctively chosen for himself. Nevertheless his sense of humour and admirable diction carry him through the part successfully, and he makes every speech and witticism tell. He is materially assisted by having Miss Margaret Halstan at hand to repeat a charming impersonation as the heroine; and Mr. Ben Webster and Mr. Louis Calvert are also in the cast, the latter gloriously truculent as the theatrical manager who refuses at all costs to come to terms with Mammon.

HICKS.—*Eunice: a Play in Four Acts.*
By Lee Arthur and Forrest Halsey.

It is depressing to find an actress of undoubted talent such as Miss Fannie Ward constantly associated with plays which by their crudity or insincerity tend to give a false impression of her abilities. Possessed of genuine, if somewhat undisciplined emotional power, capable of striking the true note of pathos if her playwrights will only allow her to be natural, she has to figure in stagey and artificial situations. Her latest choice of piece, 'Eunice,' offers no better scope for showing what she could do with worthy material than the half-dozen other ventures with which of recent years she has been connected. It is one of those drawing-room melodramas which American authors are rather fond of manufacturing, and from first to last Miss Ward is handicapped by being required to lend plausibility to a story which is artificial and stagey. The play might have been written a generation ago, so full is it of reminiscences of the younger Dumas, Scribe and Sardou. Even so its plot might have gained provisional acceptance,

could Mr. Halsey and his colleague have emulated the neat craftsmanship and ingenuity of device which were the marks of the French school they have imitated. But they have no such qualifications; never once do their scenes seem to be other than arbitrary and mechanically prepared.

Eunice is a young girl who has allowed herself, under a promise of marriage, to be put in a false situation by a scheming and particularly heartless adventurer. This rogue sets before her the alternatives of being abandoned without resources, or being introduced as his daughter to some rich people whose son desires to make her his wife. She accepts the boy's offer, and enjoys years of happiness with him, but fails to explain to him what have been really her relations with her supposed father. The villain returns, and wishes to trade on her secret. Wrought to frenzy by threats of exposure, the girl stabs her tormentor to death. She is saved from the ordeal of a public trial, thanks to her father—a broken-down, drug-maddened butler—who takes her crime on his shoulders; and we are to suppose that the homicidal heroine and her forgiving husband settle down to a life of ease and mutual love.

Miss Ward has one or two very affecting moments; Mr. Reeves Smith is delightfully suave as the villain; and Mr. Cartwright and Miss Granville do their best with not very remunerative parts. But none of the players can put life into a story so unreal as that of 'Eunice.'

TO CORRESPONDENTS.—F. W. R.—J. M. C.—G. N.—J. W.—Received.
C. B.—Many thanks.

No notice can be taken of anonymous communications.

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We do not undertake to give the value of books, china, pictures, &c.

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